Lute Society of America Quarterly
Digital Supplement

LSAQ DS No. 7, April , 2019
Supplement to LSAQ Vol. 53 Nos. 2 and 3

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A Word from the Editor

I have been spending a lot of time recently on the LSA website exploring our new Facsimile Collection. Having all this music available in just a few mouse clicks is a truly wonderful resource. In the late 1970s when I was the LSA's second Microfilm Librarian, the newest technology was a copy machine that could make paper copies from reels of microfilms. If you wanted to play just one piece from a film, you copied out your own version by hand. Now we rely on one of the computer tab programs (Fronimo, Beier Tab, etc.) for sharp clear music to play from, It is easy to fix mistakes and many of us love the computer's facility for transcribing Italian and German tablature into French tab.

Computer tab is great for getting on with playing the music, but do take some time to explore intersting music from obscure or relatively unknown sources. Recently a reader commented that we must have found all of the extant lute manuscripts by now but new sources occasionally surface. Franco Pavan has recently discovered twenty-three hitherto unknown lute manuscript. See the note about his find on page 37 of the *Quarterly* (Vol 53 Nos. 2 and 3). There are still many many under-explored lute manuscripts out there and you could be the first to play that music in this century.

This issue of the *Digital Supplement* starts with extra music to go with articles in the *Quarterly* by **Ryan Kloss, Jean-Marie Poirier** and **Madeleine Owen**. Both Madeleine and Ryan have performed for audiences who had never heard (or heard of) lutes before. We hope that others will be inspired to try similar performance projects. Thanks to Jean-Marie for an article about French duets for two baroque lutes. Weiss had a reputation for not wanting his music published or shared around during his lifetime—I wonder what he would think of us offering it to LSA members! I would like to think he would be glad that so many people still enjoy his music, and thanks to **Douglas Towne** for the hours he spent editing the *London Manuscript*. Jean-Paul Paladin has been perennially overlooked in recent centuries, but not by **Doug Smith**, whose entry in his *History of the Lute* is reprinted on pages 17-19 in the accompanying *Quarterly*. **Sean Smith** has edited Paladin's 1560 book and the original Italian tab versions of both Paladin's books are available in the LSA Facsimile Collection.

As usual a big thanks to Sean Smith, Associate Editor of both the *Quarterly* and the *Digital Supplement*.

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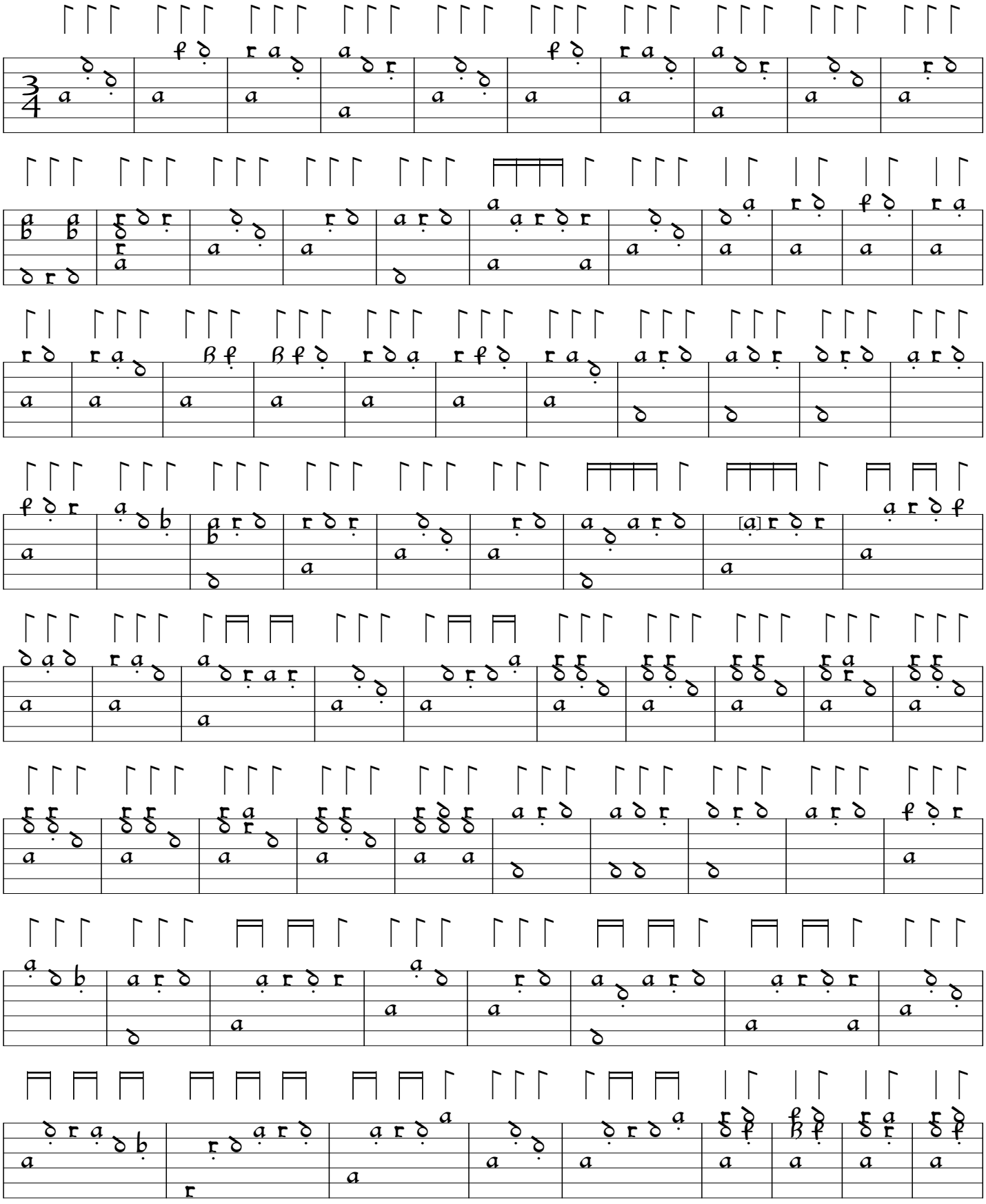
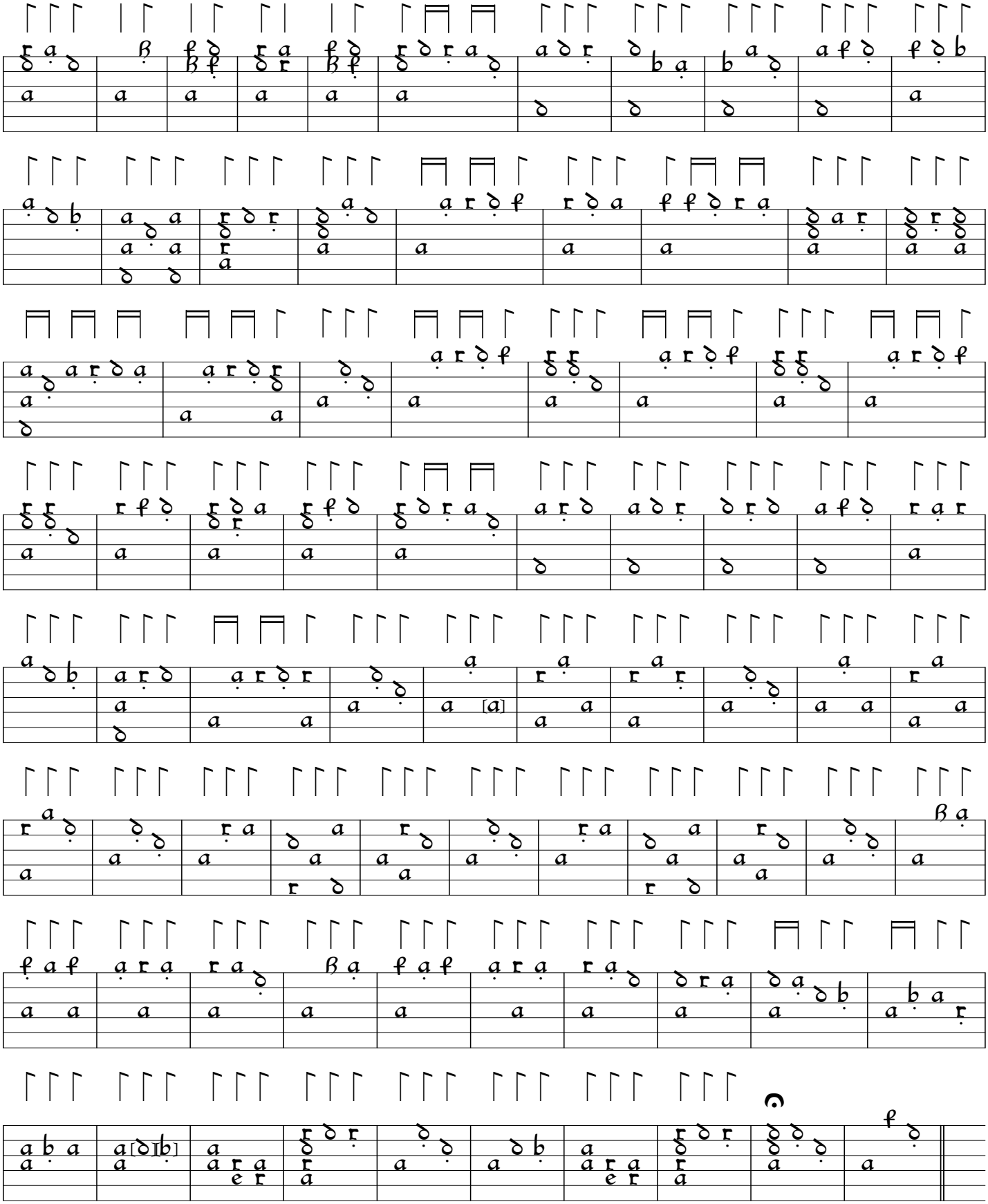
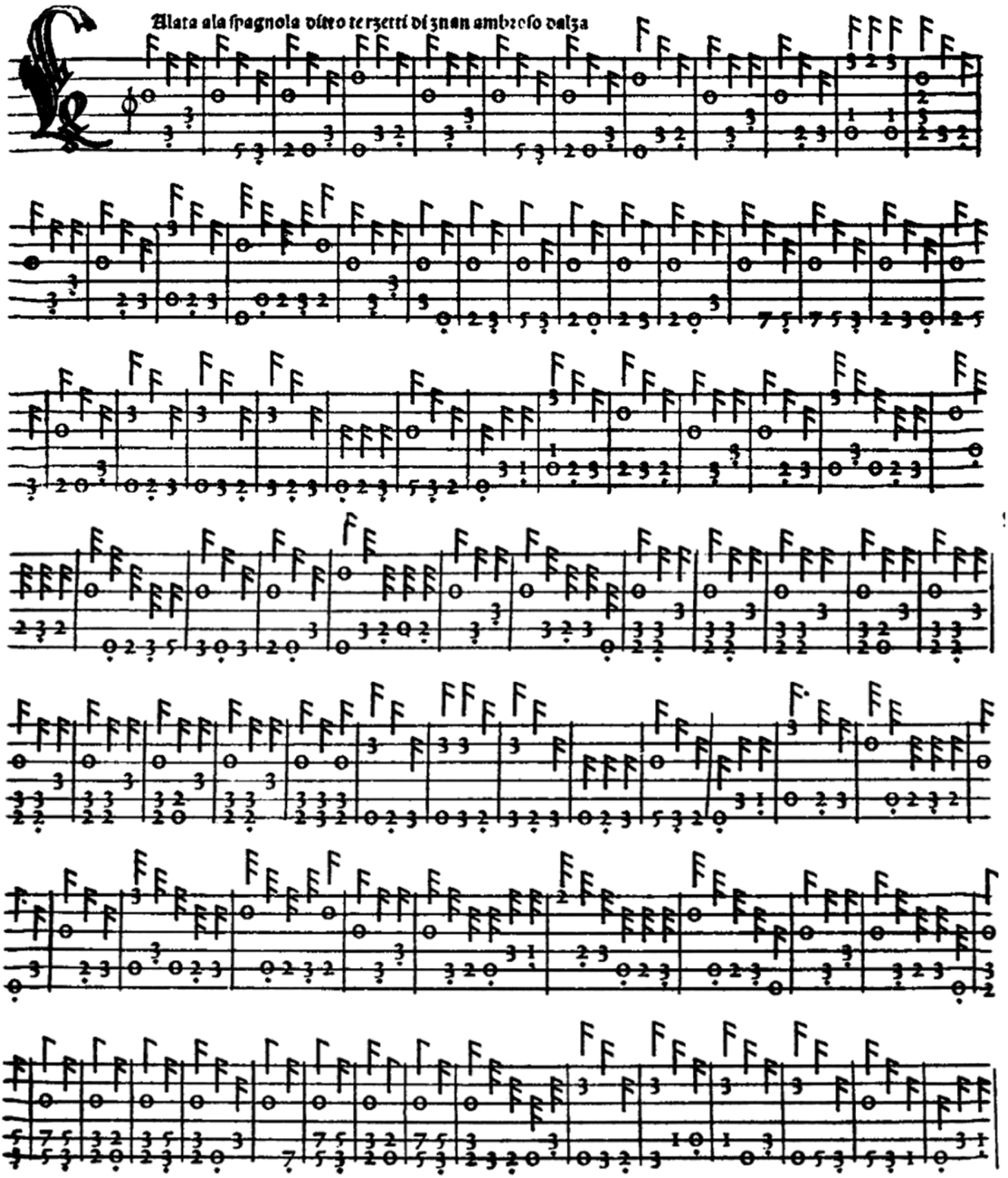
Calata ala spagnola ditt terzetti di jnon ambroso dalza

Joanambrosio Dalza



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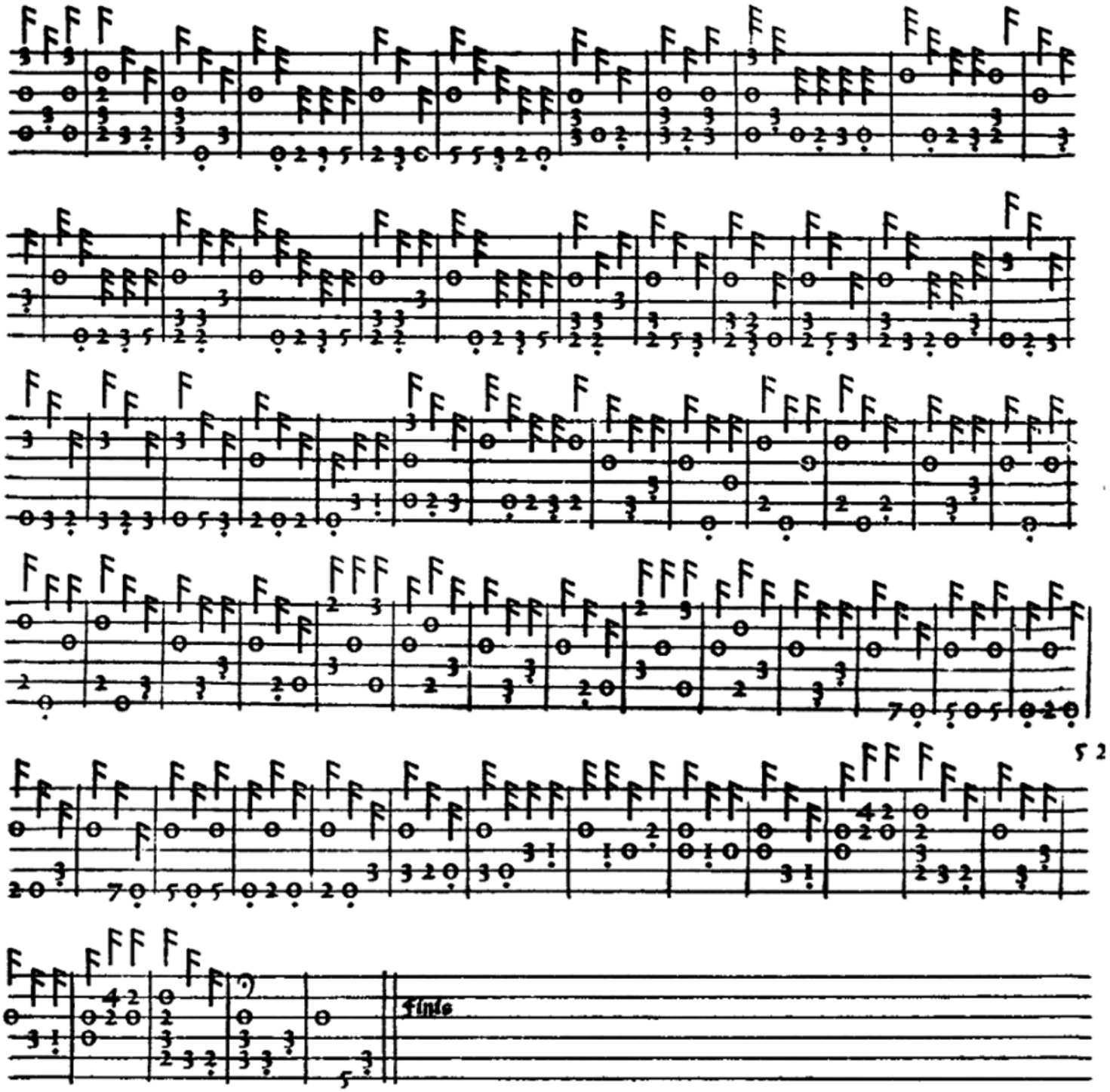
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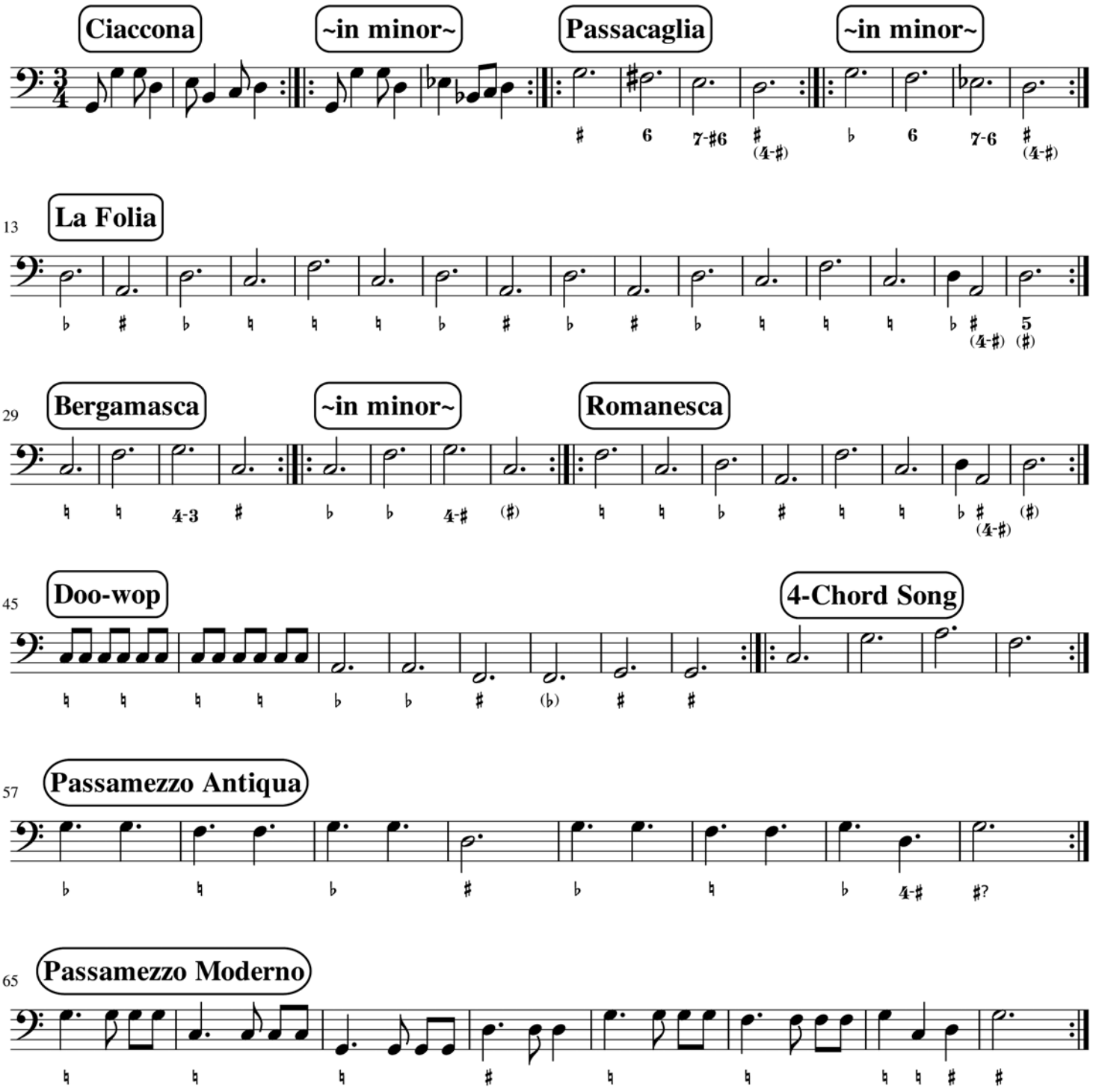
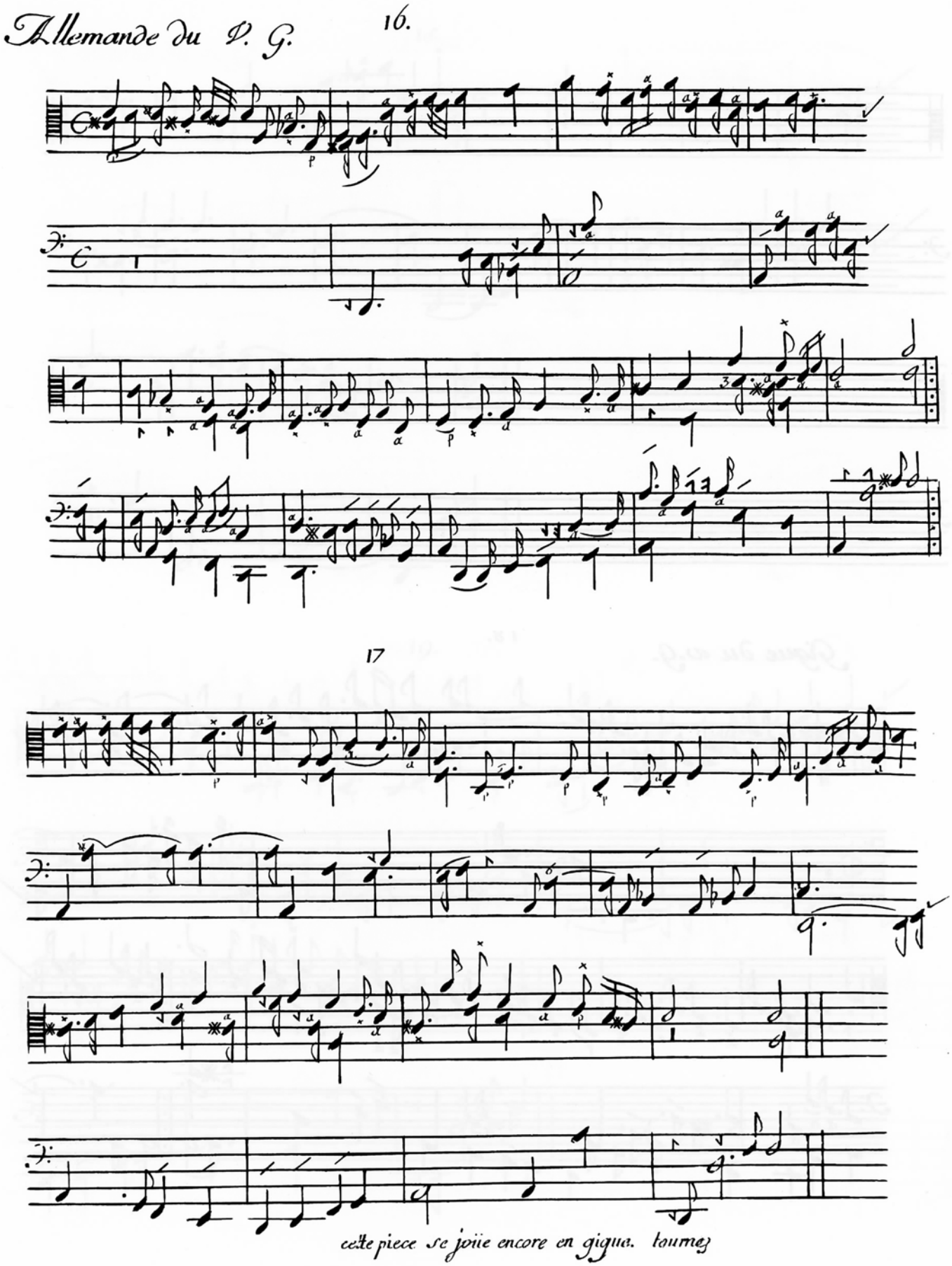
Cheat Sheet
Ground Basses from Historical Sources
Ryan Closs



du V.G." (pp. 16–17). See Jean-Marie Poirier, "René Mésangeau and his Tombeaux... for one or two lutes," *LSA Quarterly* 53 Nos. 2 & 3, pp. 22-28 for more information on Perrine and this music.



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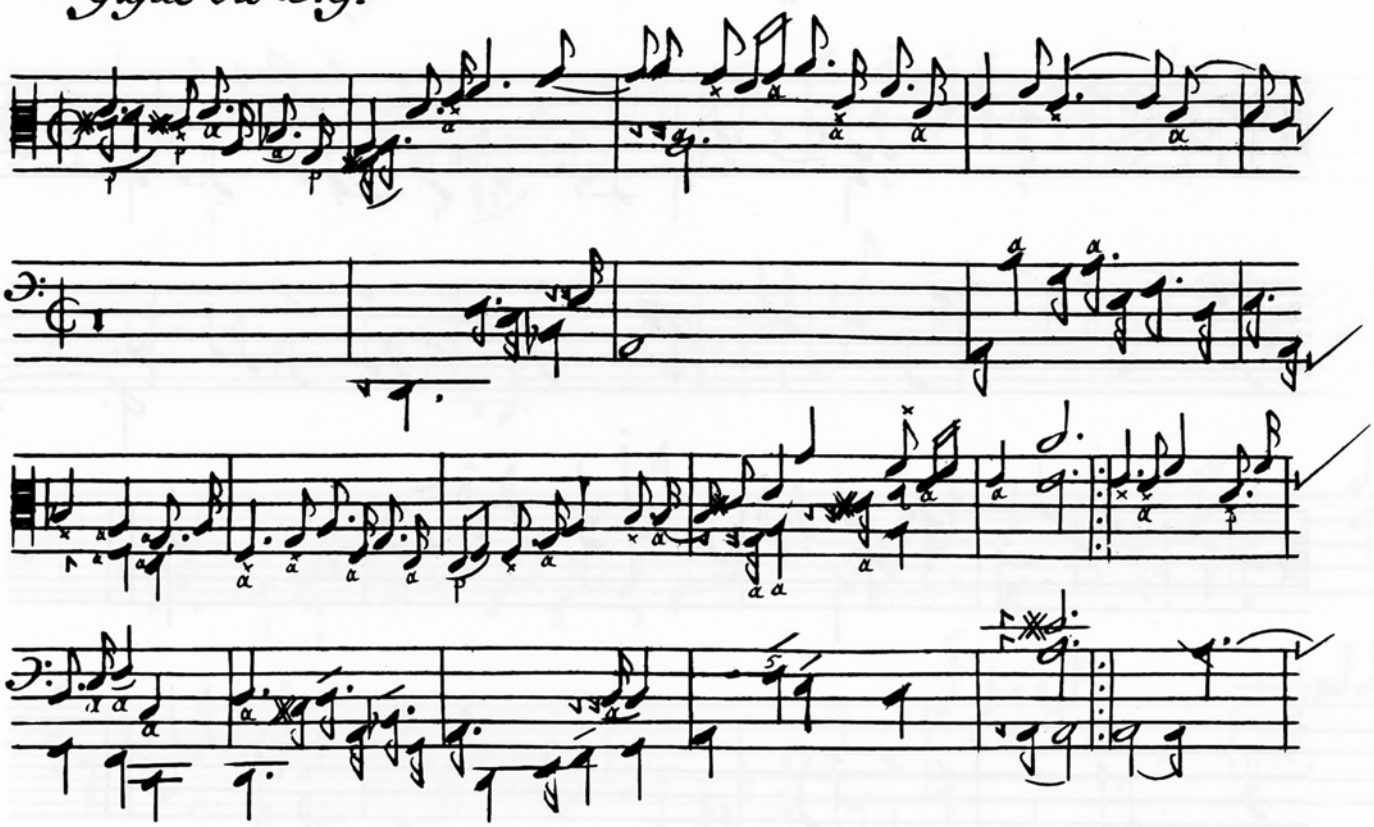
Gigue du v.G.



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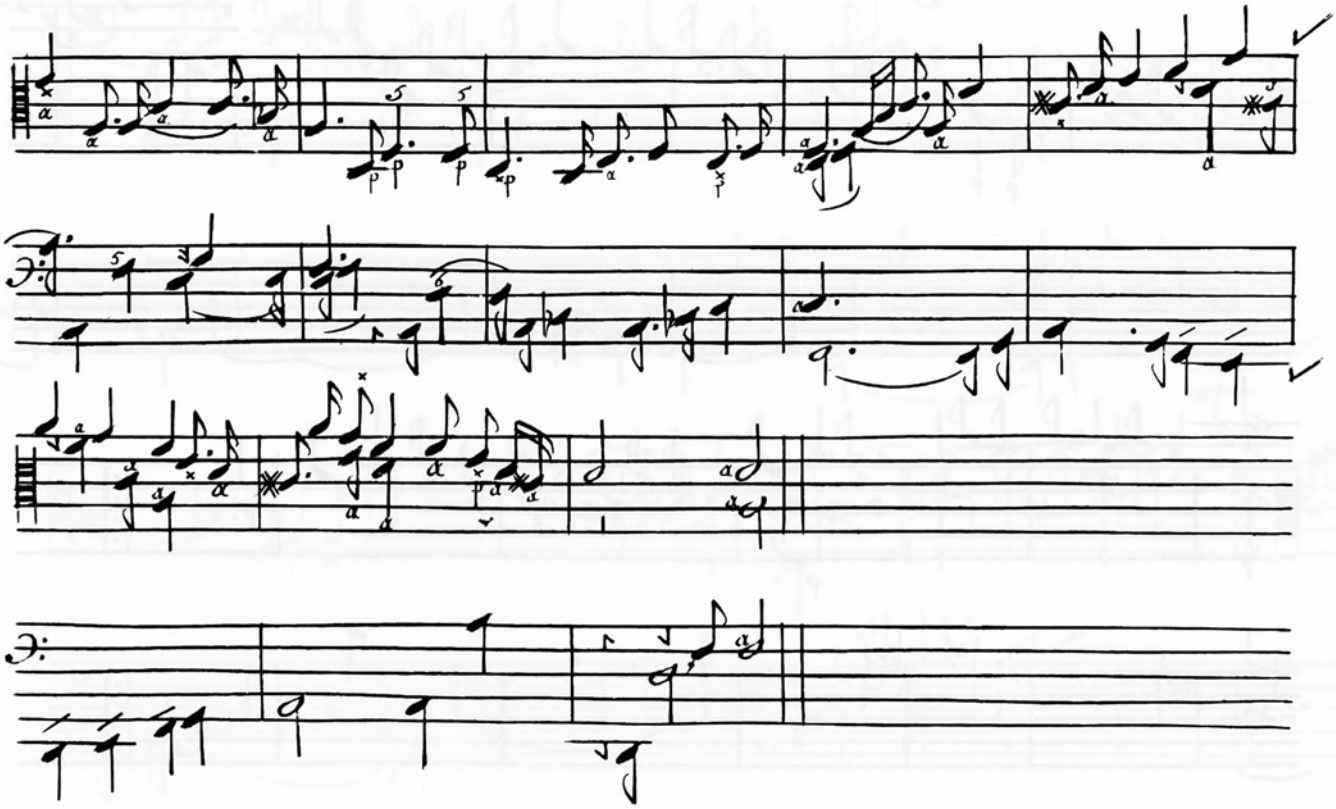
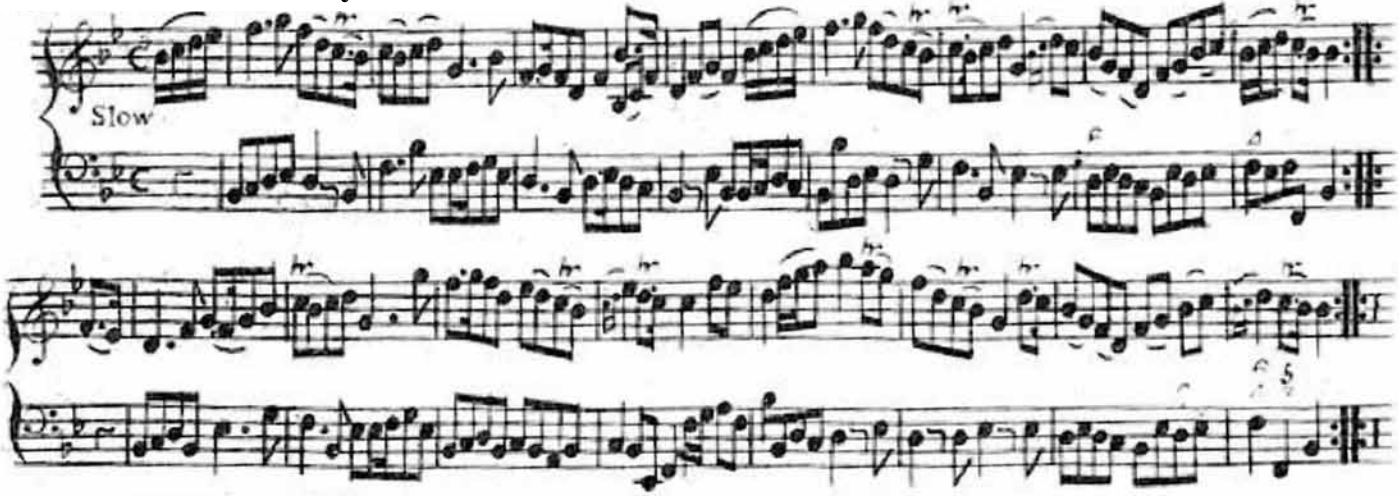


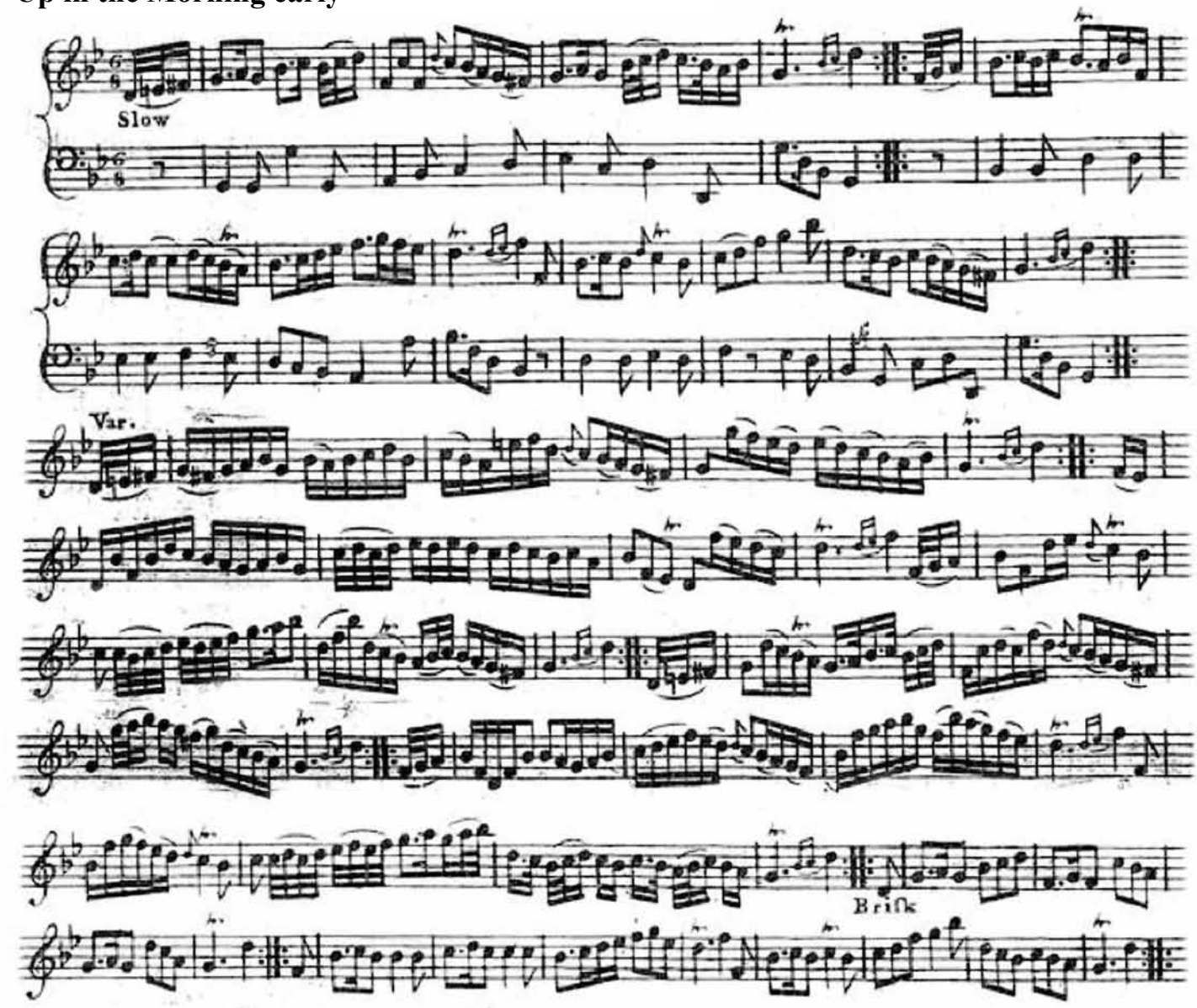
From *A Collection of Scots Tunes for Violin or German Flute and Bass for the Violoncello or Harpsichord* London, 1742-46. See Madeleine Owen, "Alternative Audiences: School Kids, Seniors & Prisoners," *LSA Quarterly*,Vol 53, Nos. 2 & 3, pp. 9-14.

The birks of Envermay

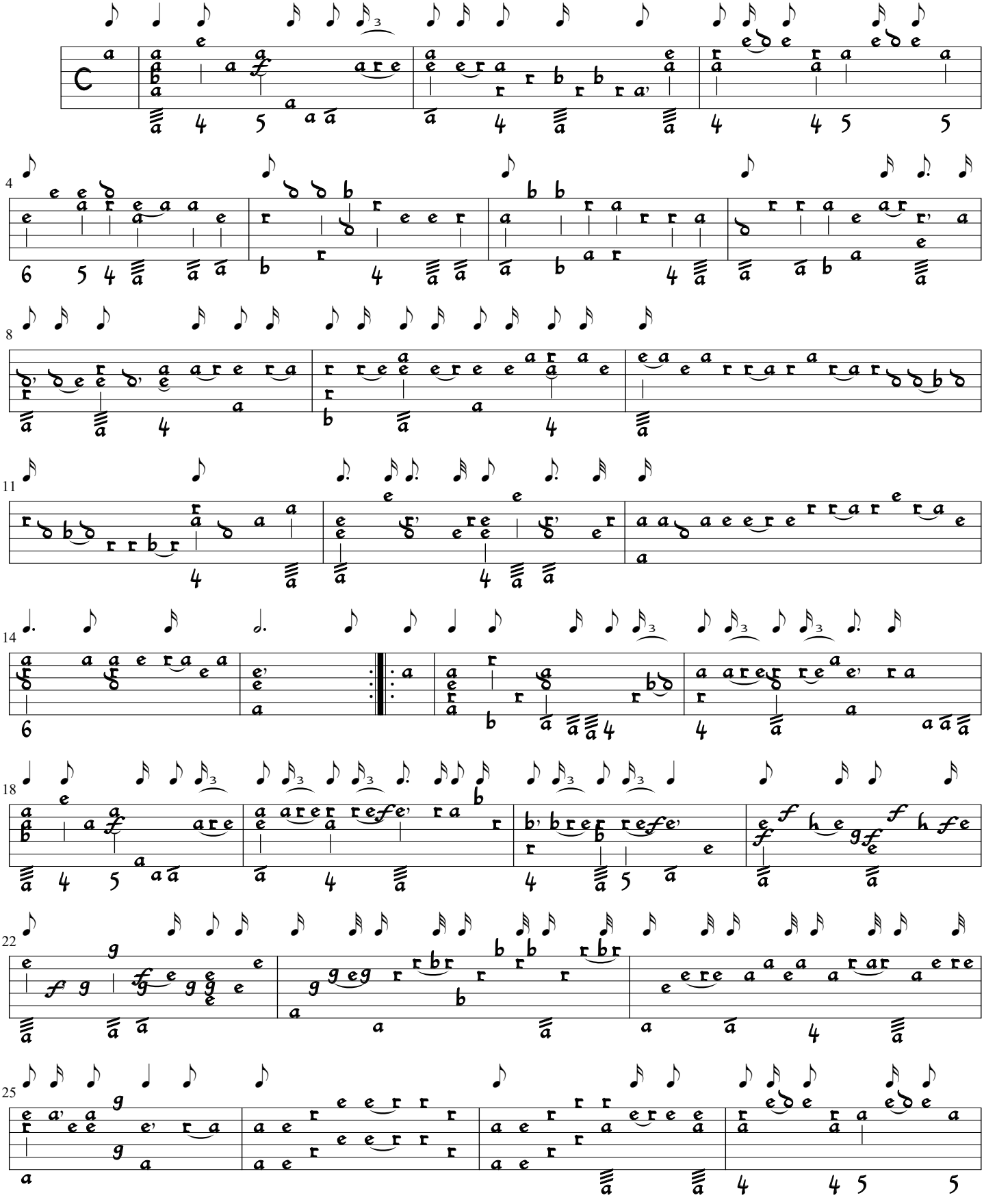
William McGibbon

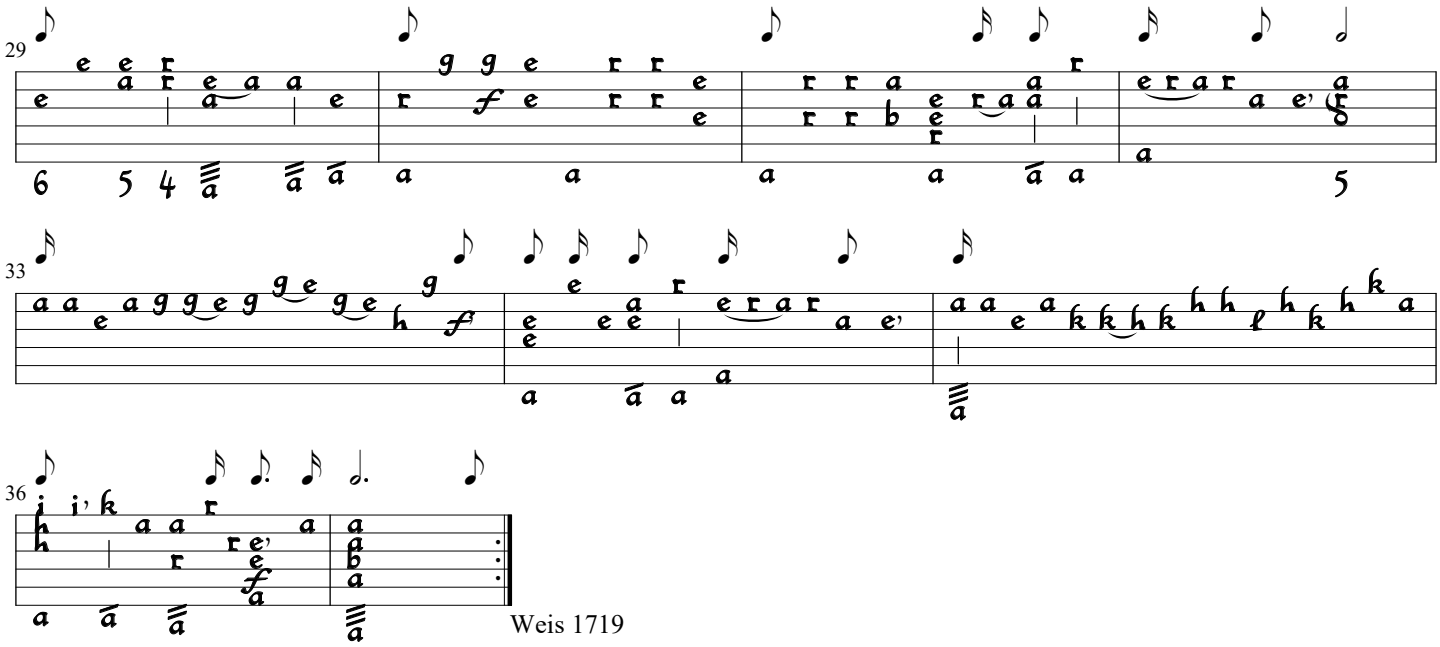


Up in the Morning early



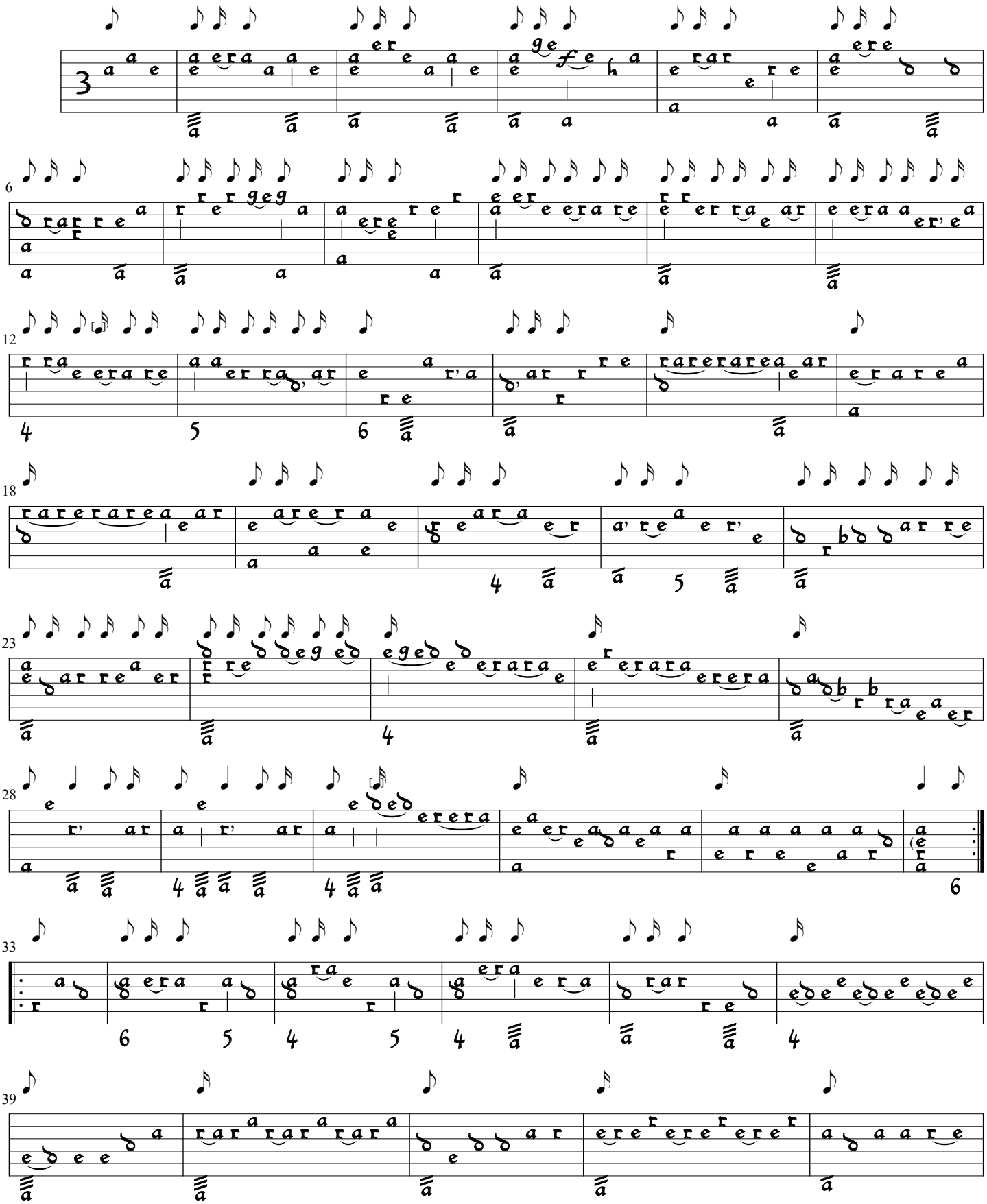
S. L. Weiss
(Lbm 30387, f. 83v - 84)

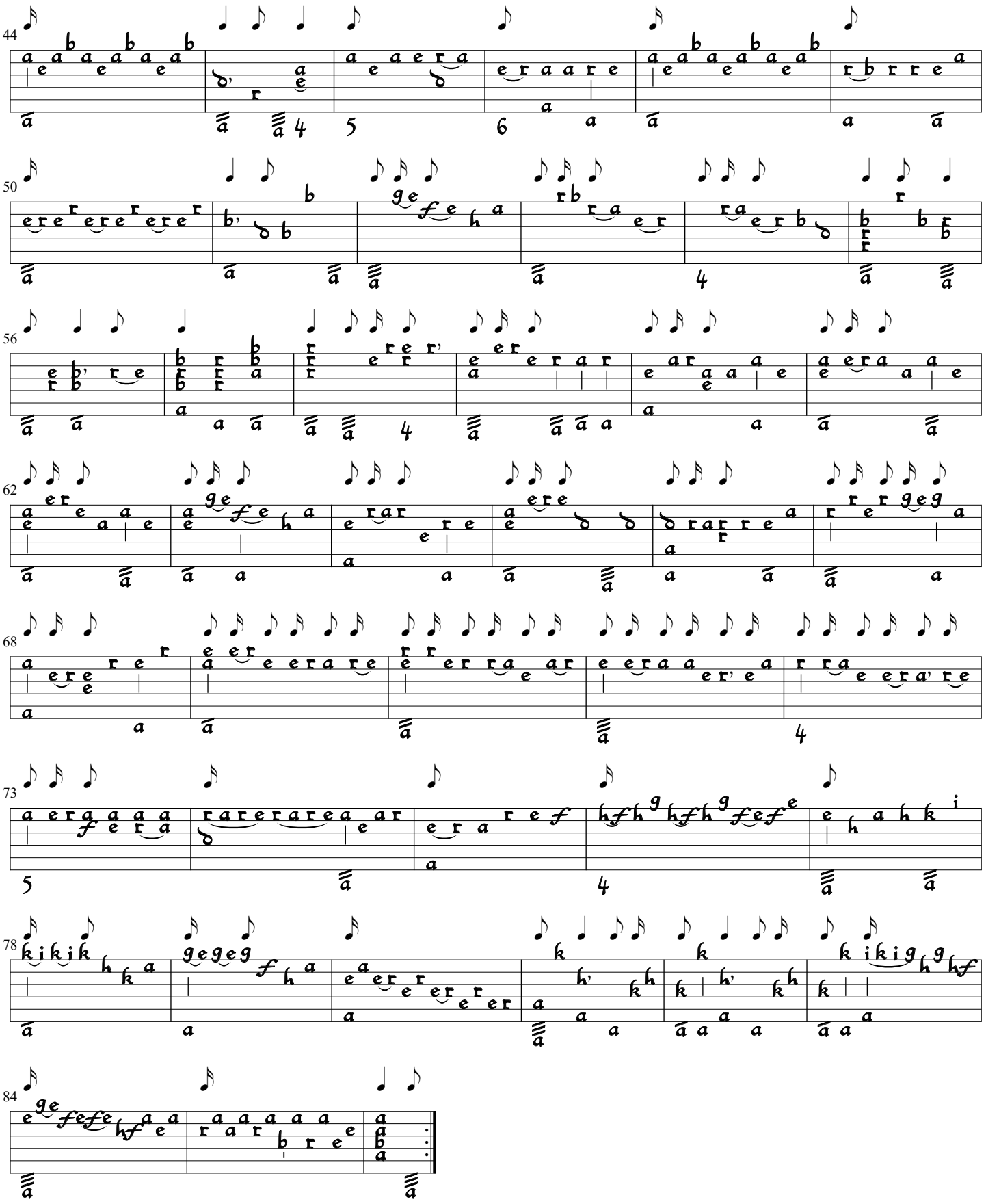


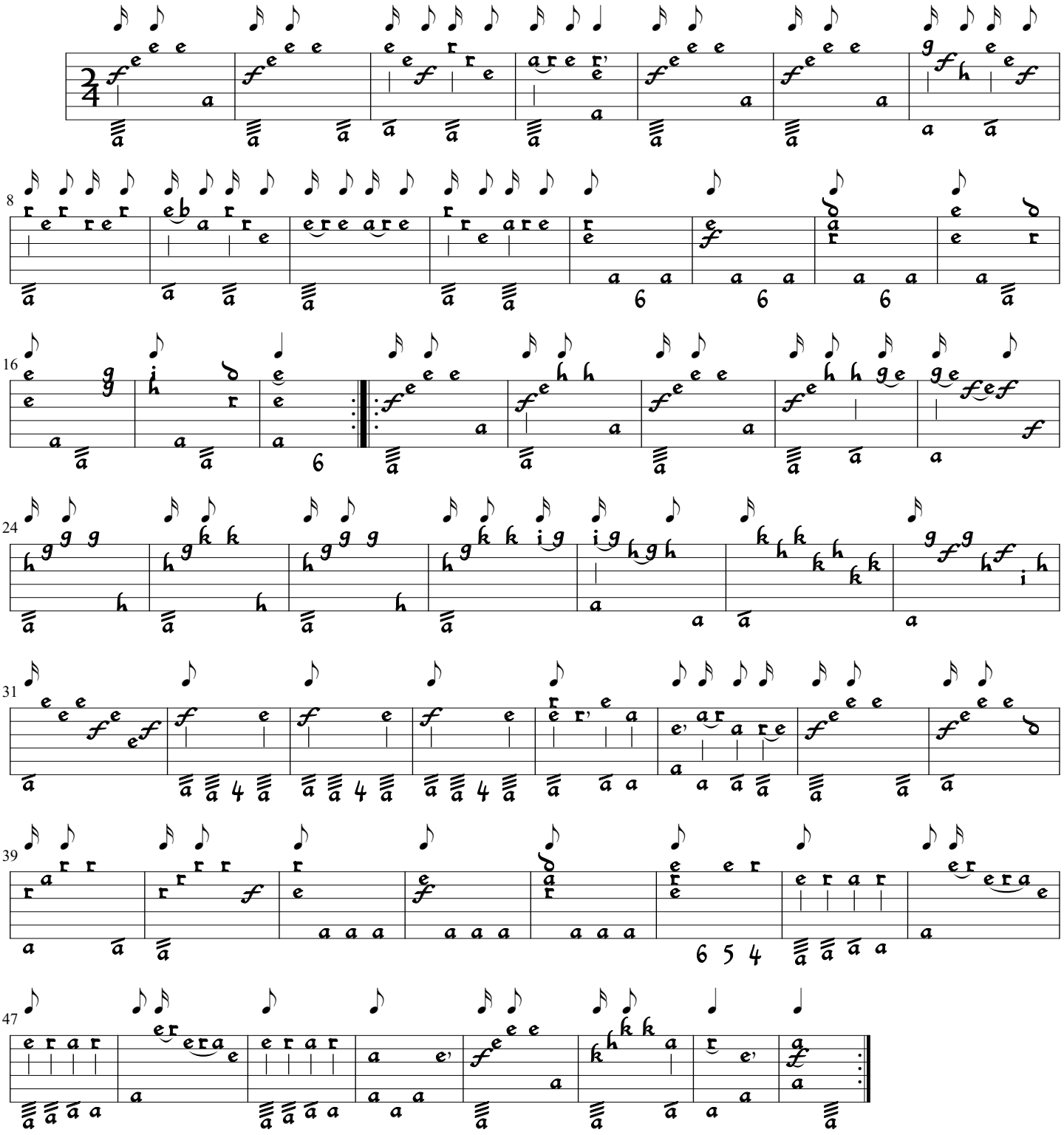


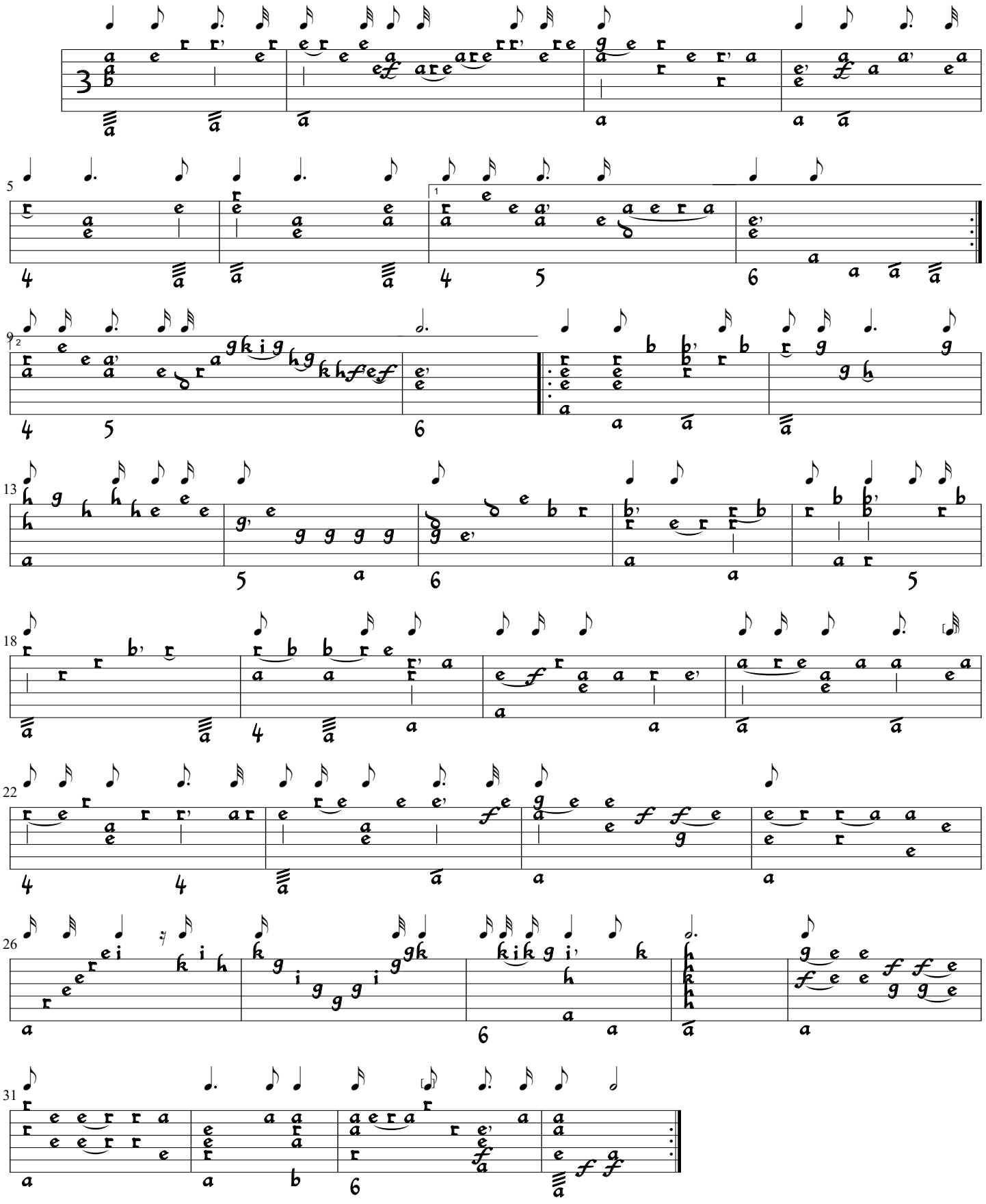
Weis 1719

ii. Cour[ante]



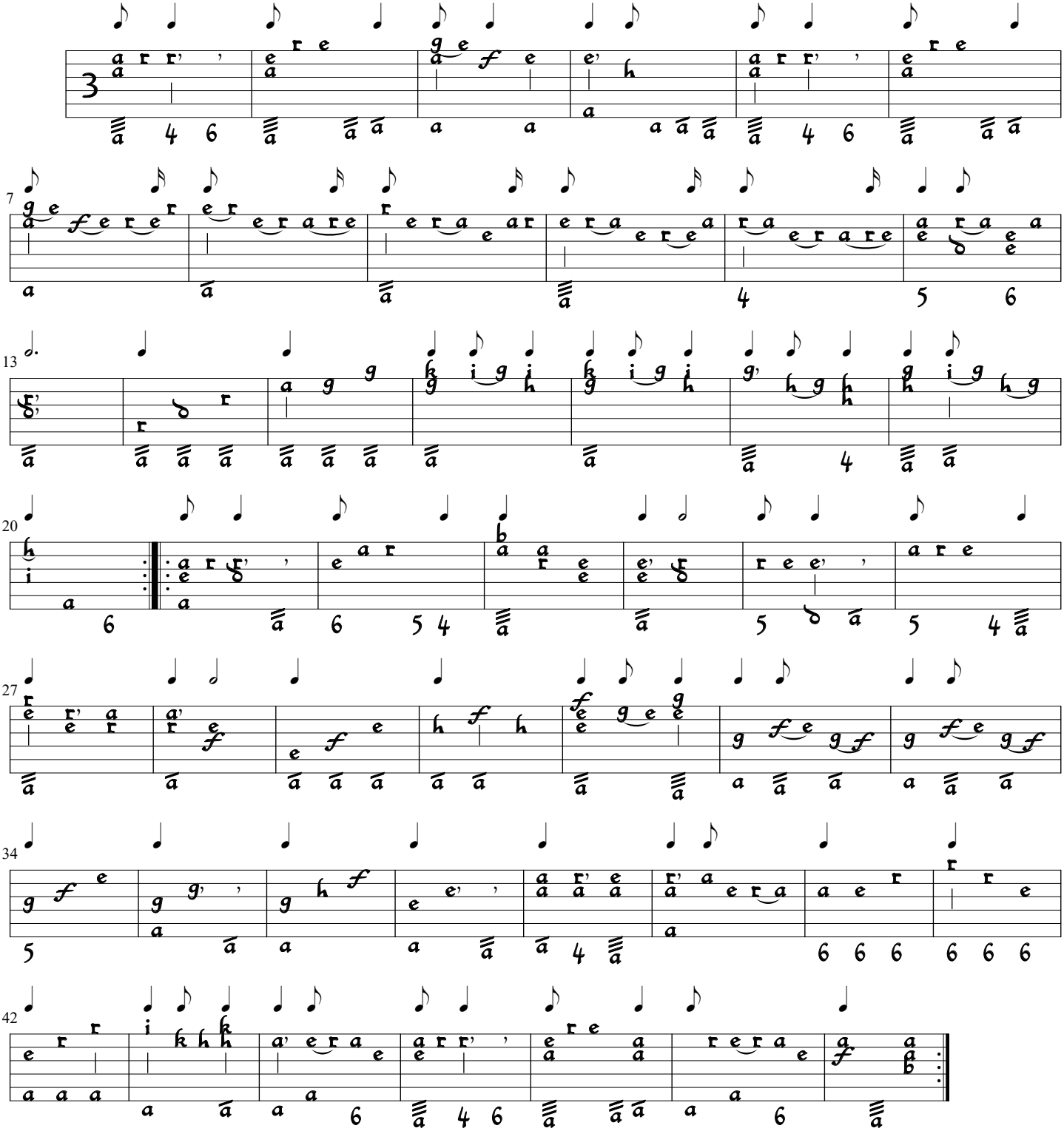




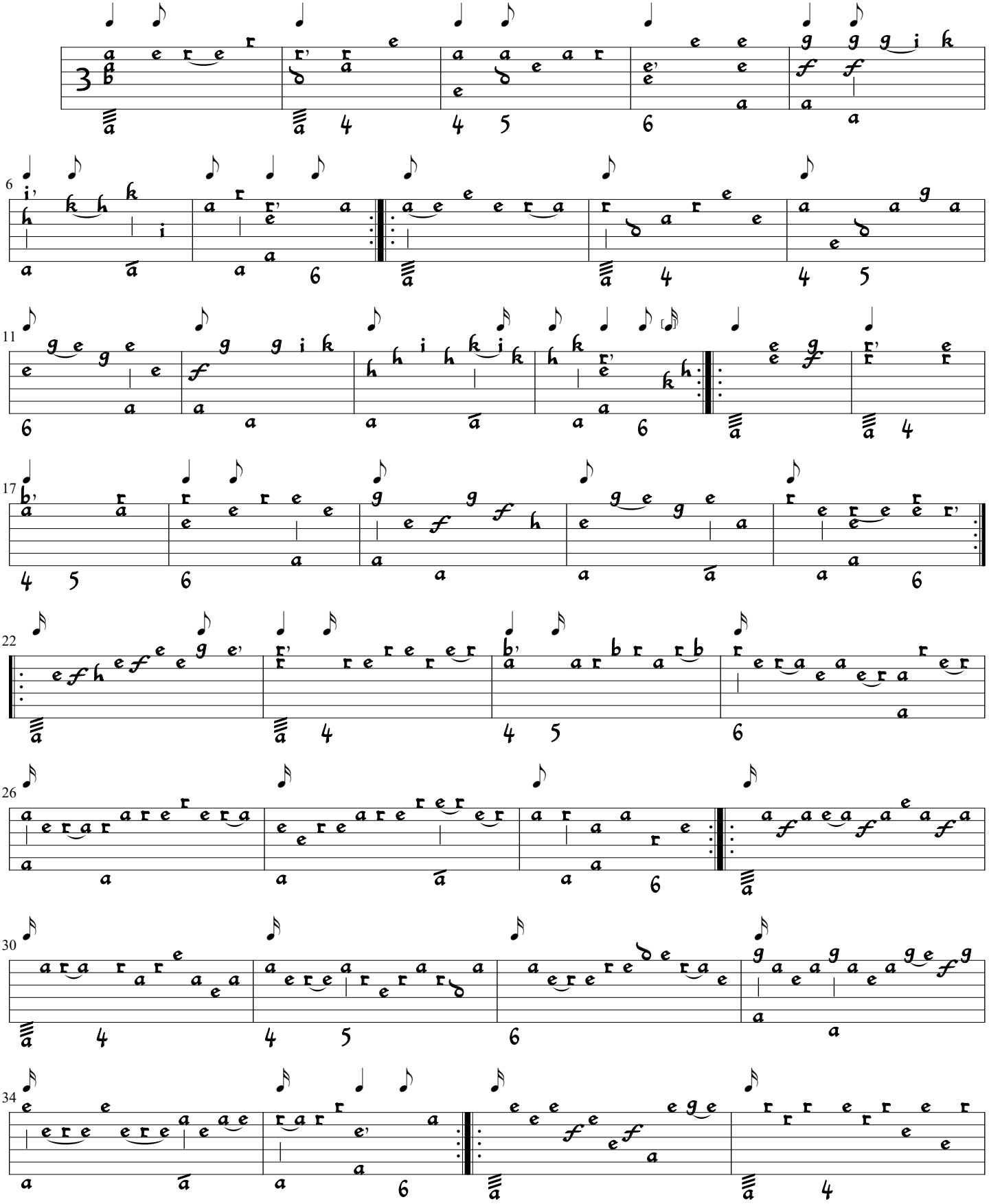


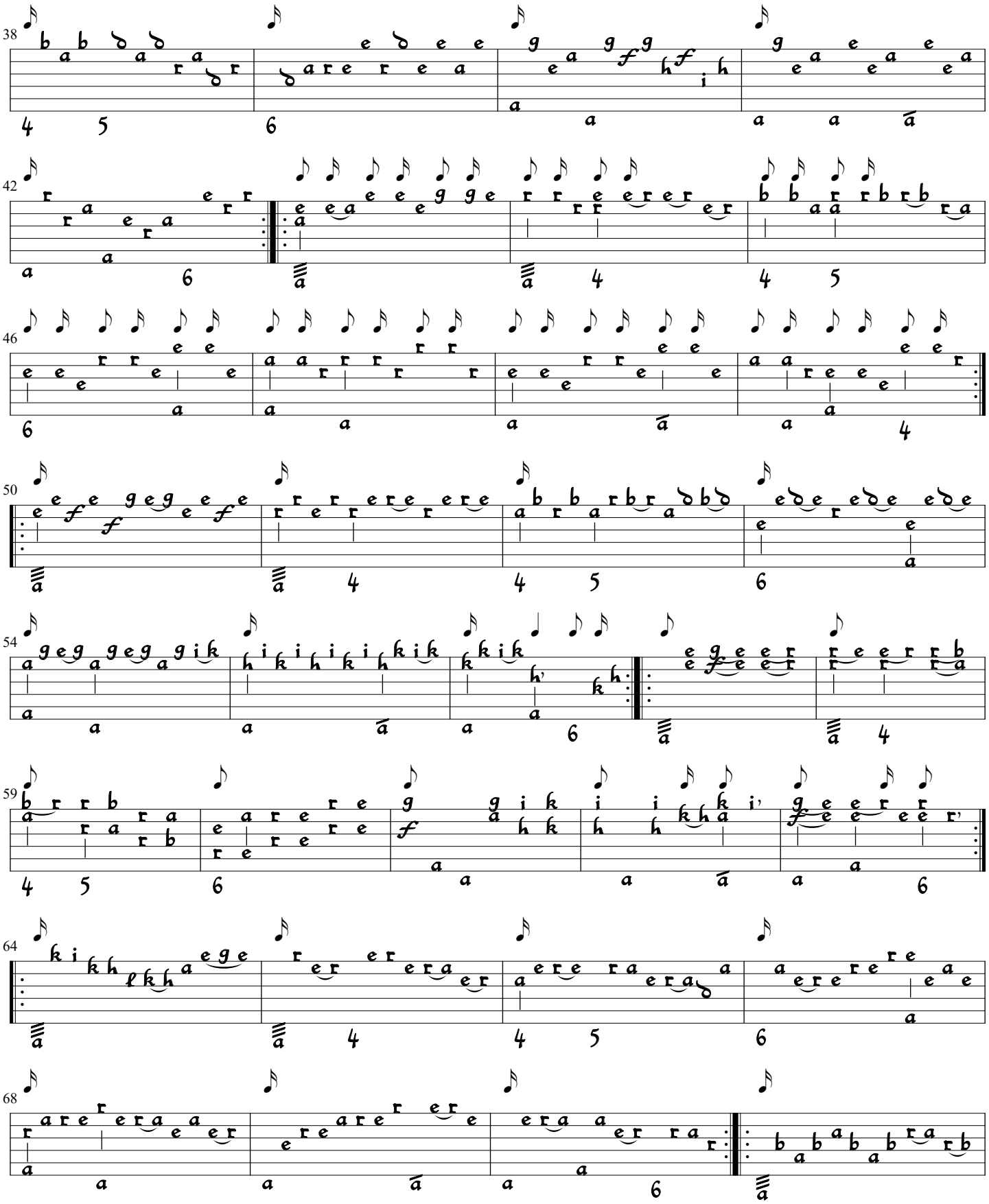
v. Menuet

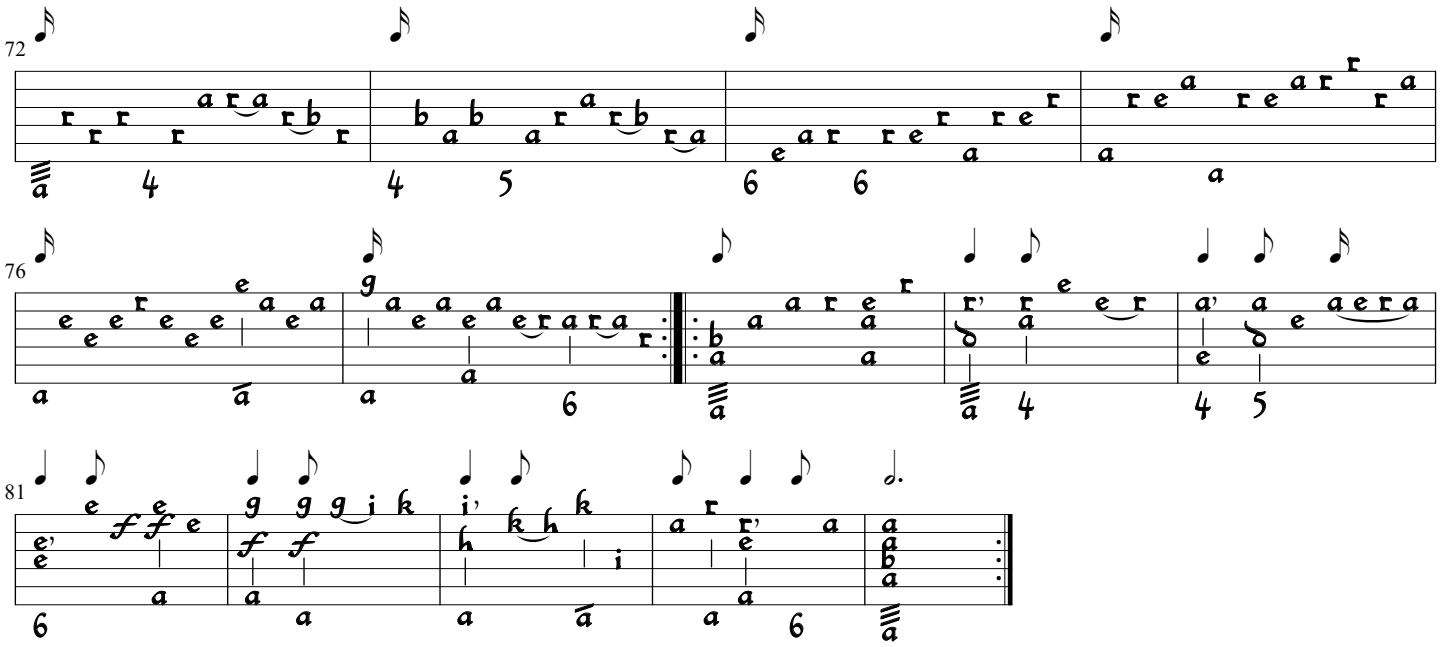
S. L. Weiss
(Lbm 30387, f. 86v)



S. L. Weiss
(Lbm 30387, f. 87v - 88)

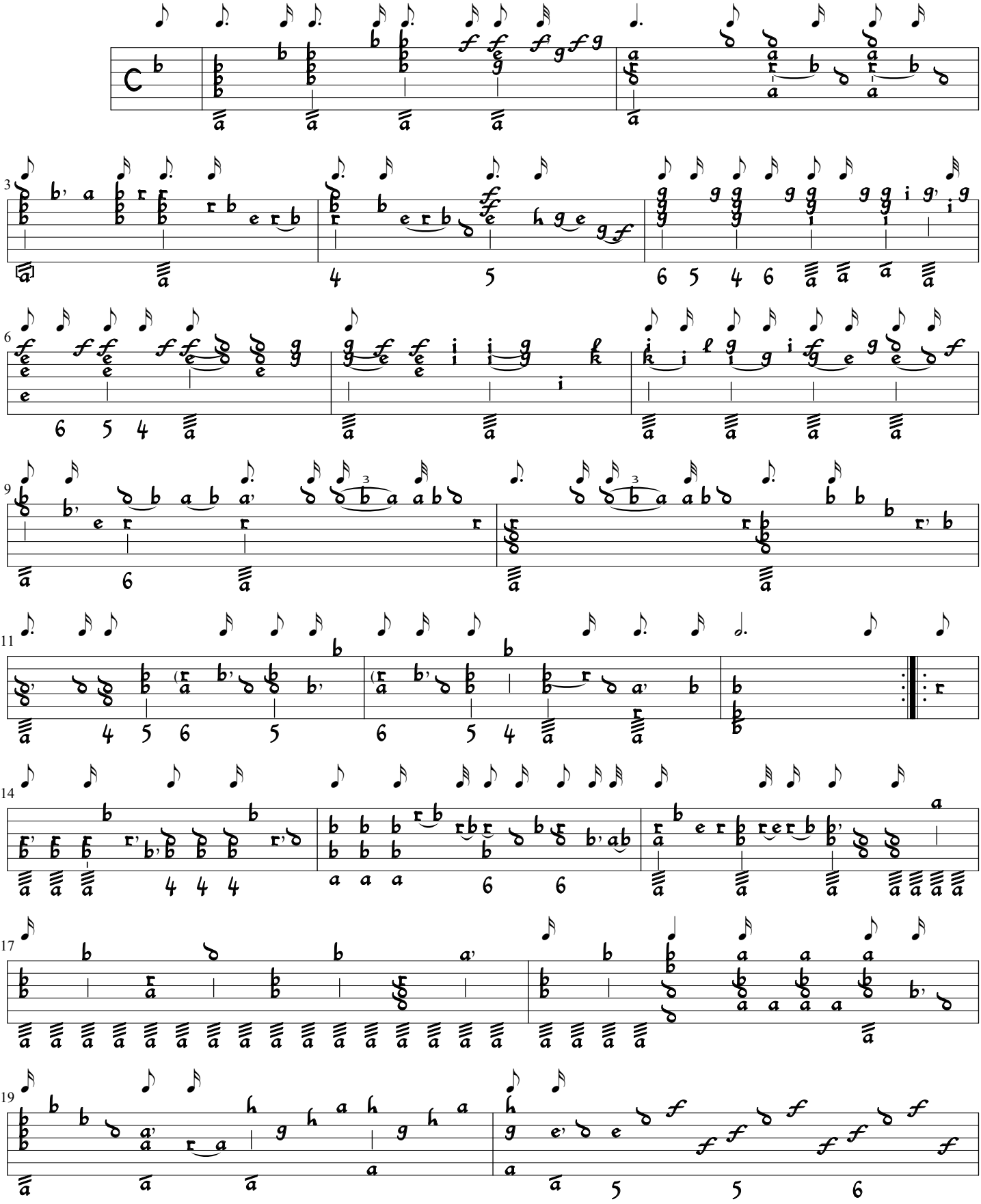


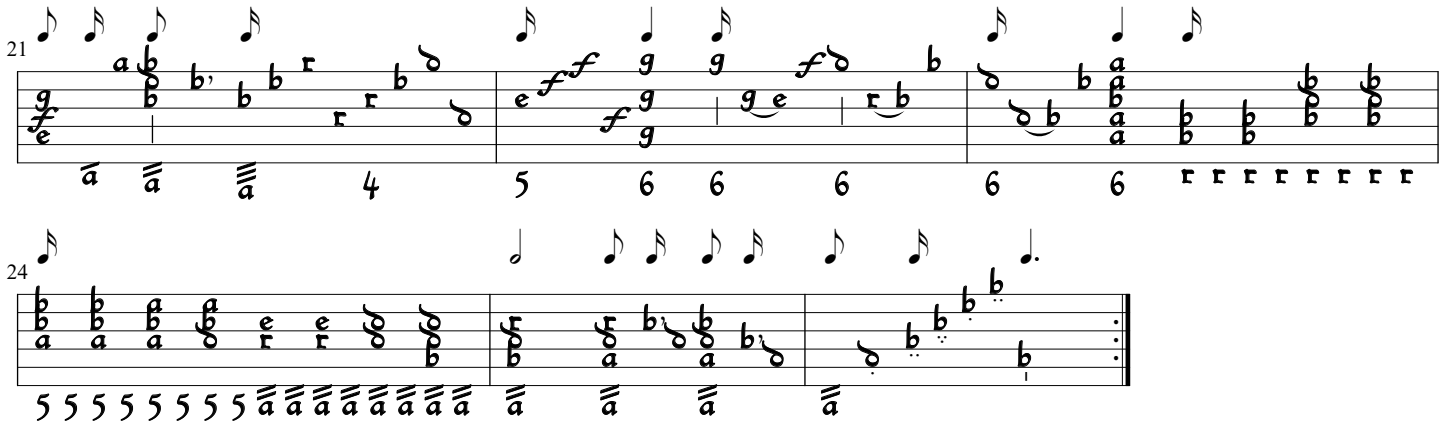




Tombeau sur la Mort de M. Cajetan Baron d'Hartig
arrive le 25 de Mars 1719.
Composée par Silvio Lepolo Weis à Dresden.

S. L. Weiss
(Lbm 30387, f. 88v - 89)

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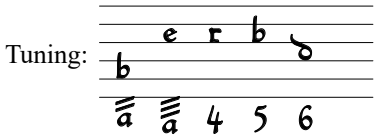
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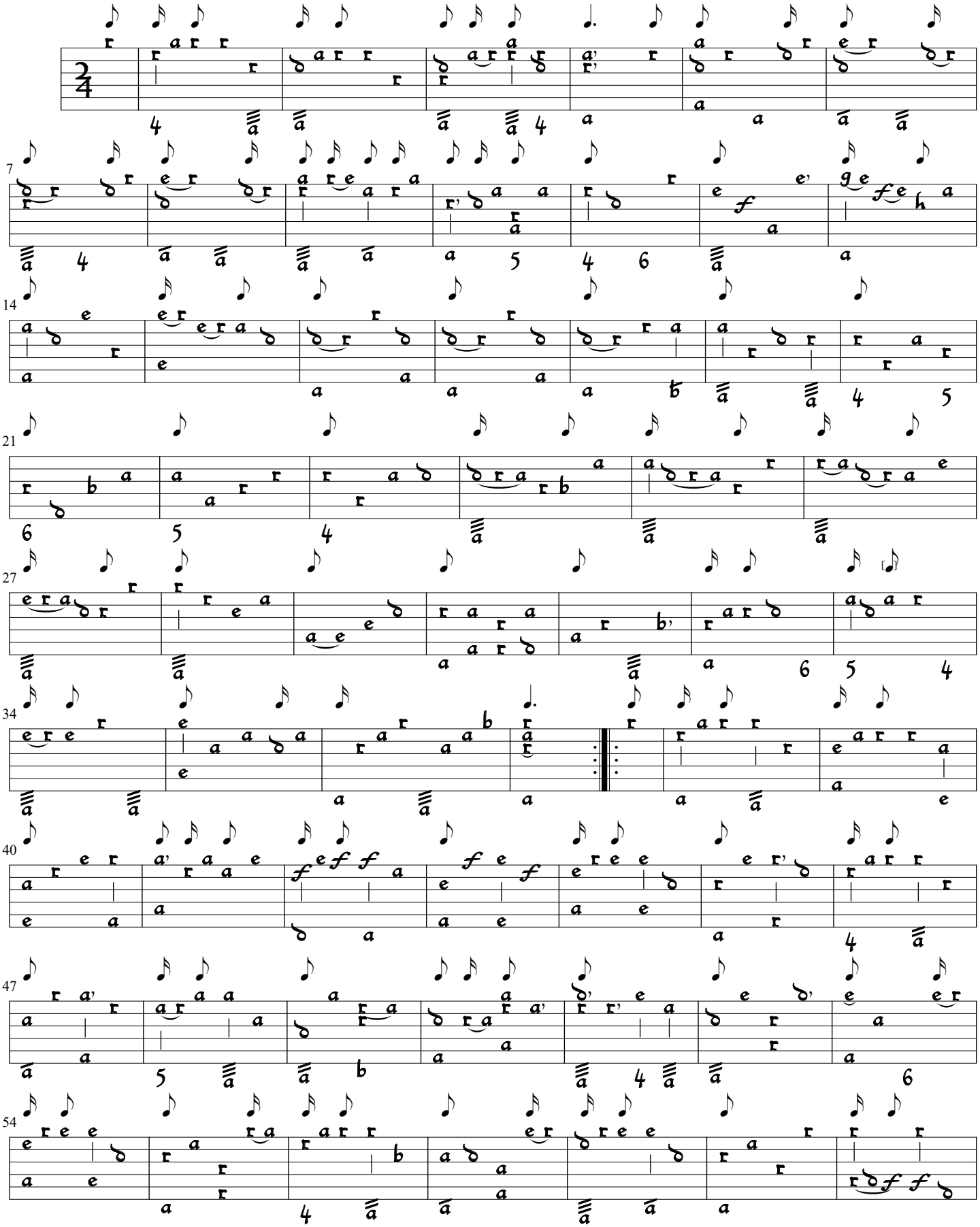

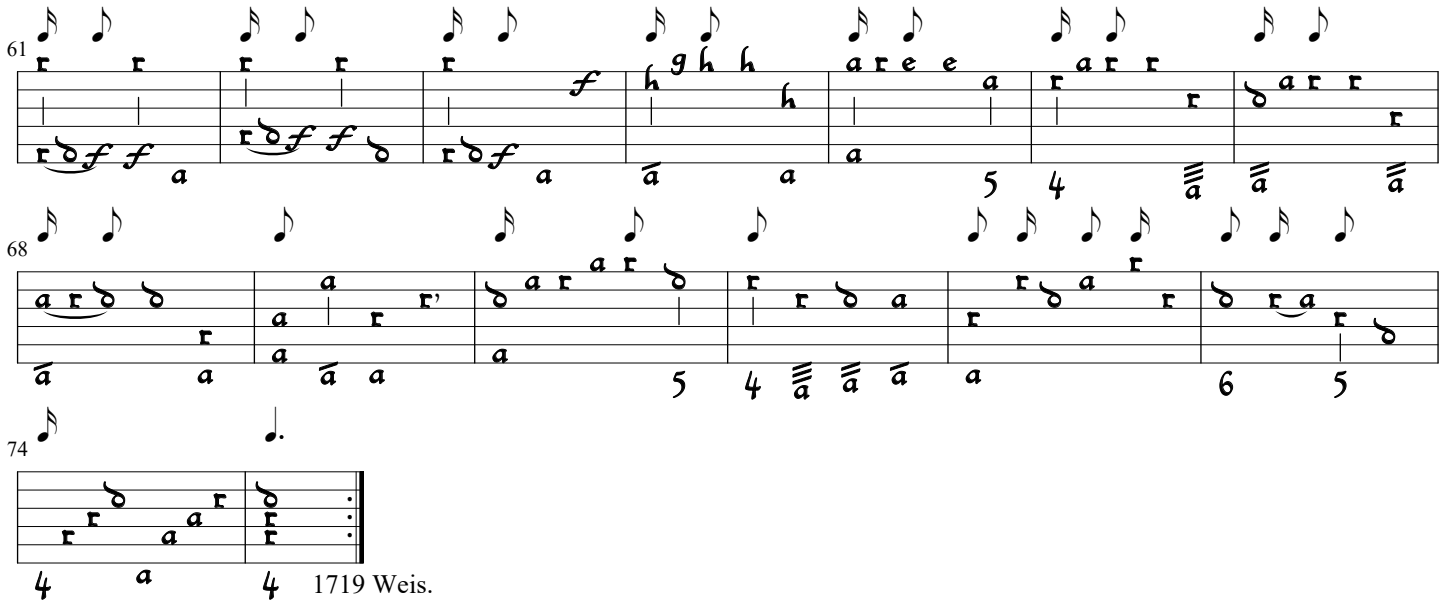
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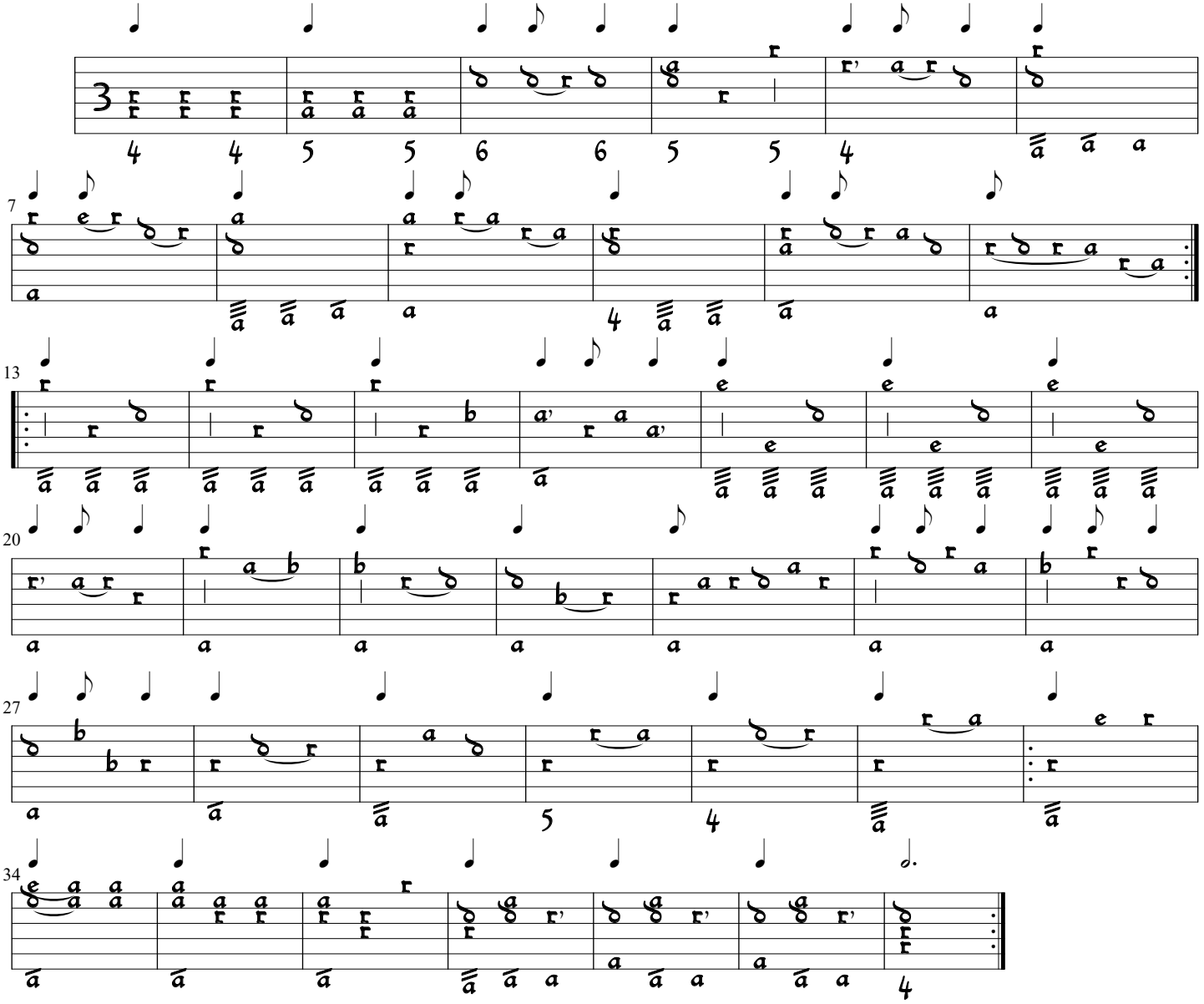
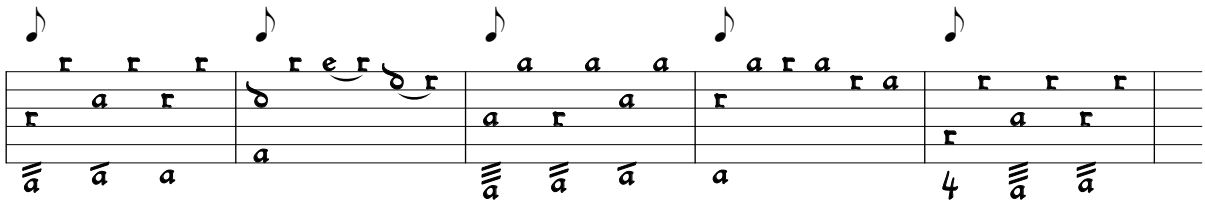
1719 Weis.

ii. Menuet

S. L. Weiss
(Lbl 30387, f. 90v)

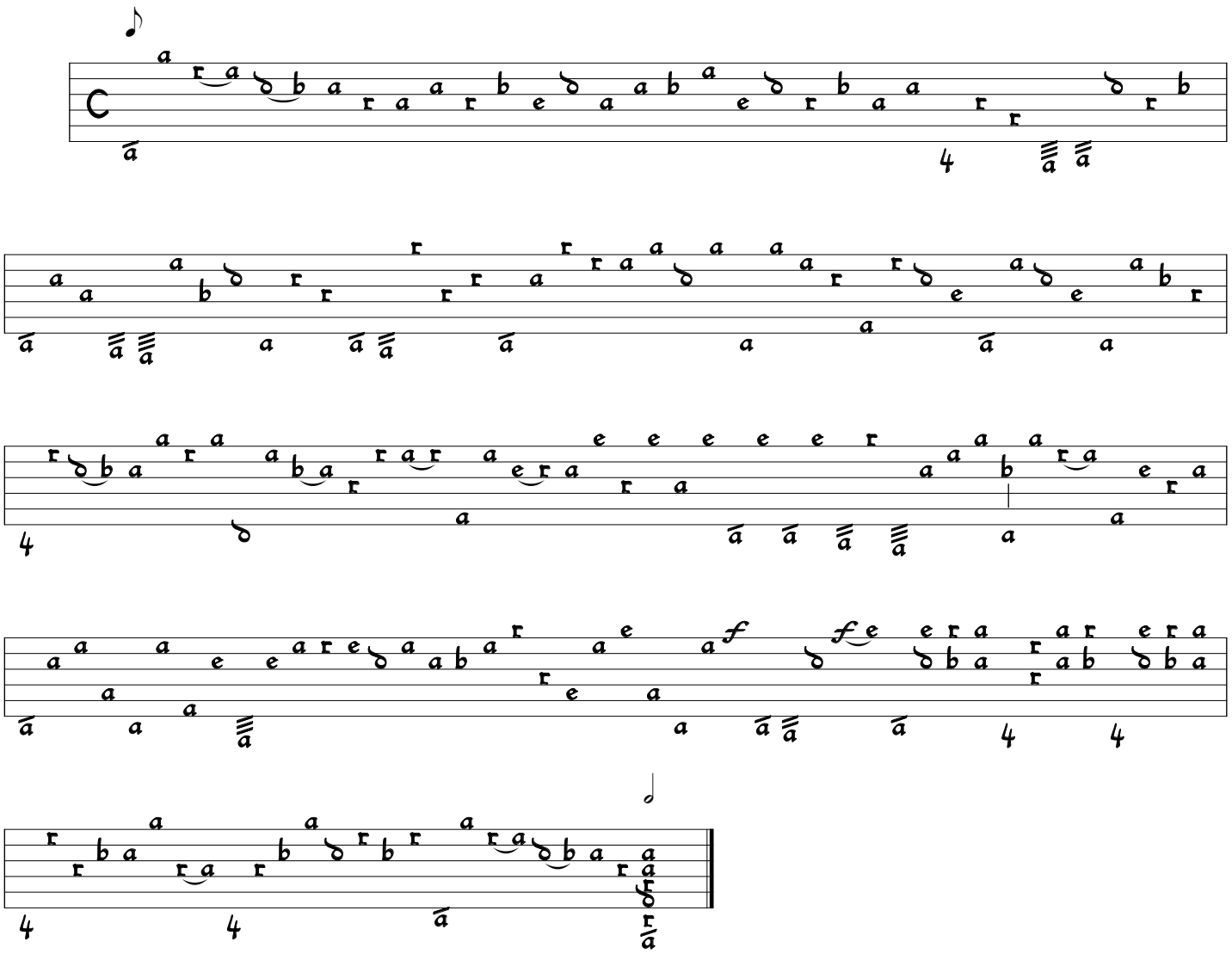


alternative measures 6 - 10 at bottom of page:



Sonata in F
i. Prelud:

S. L. Weiss
(Lbm 30387, f. 91)



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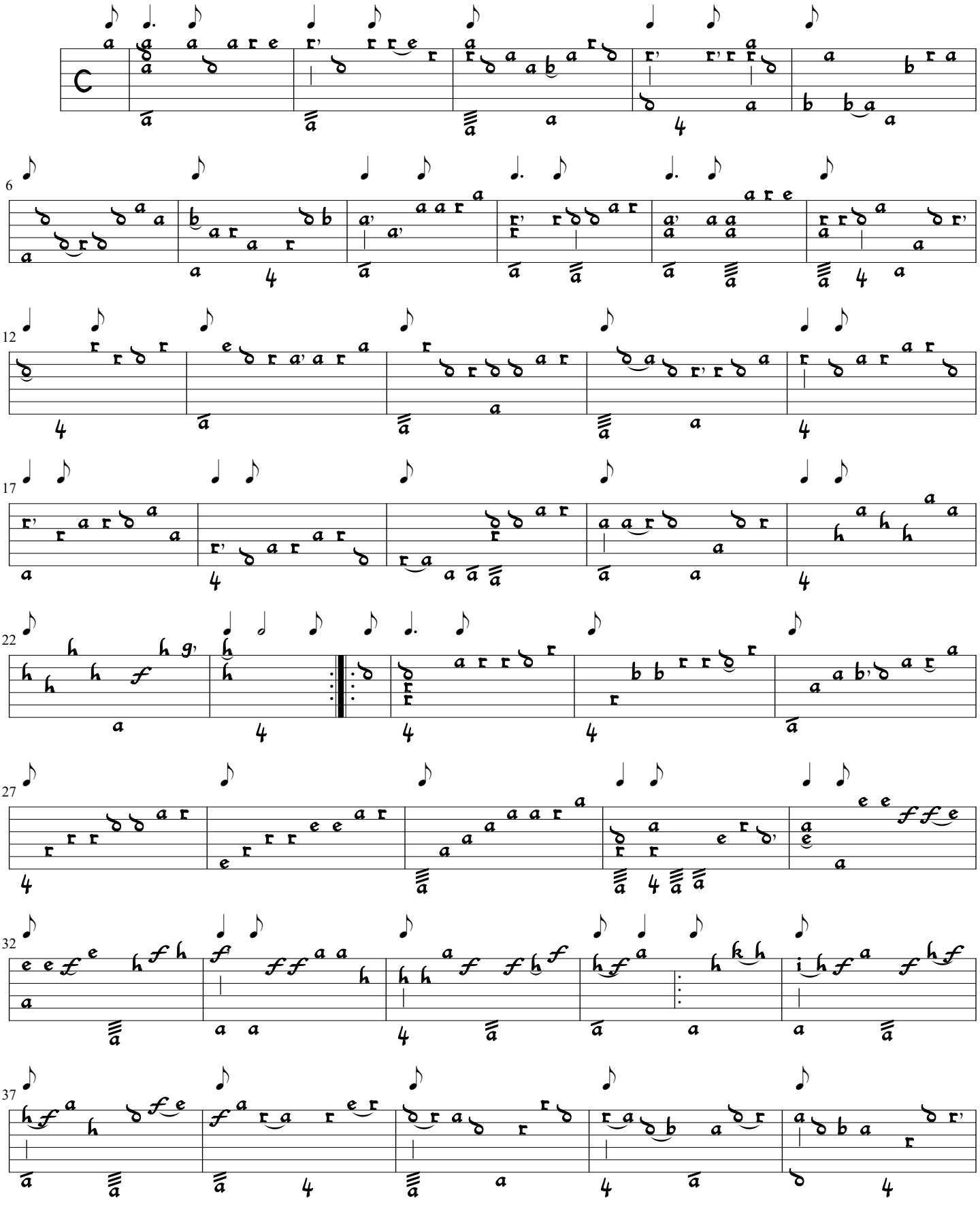

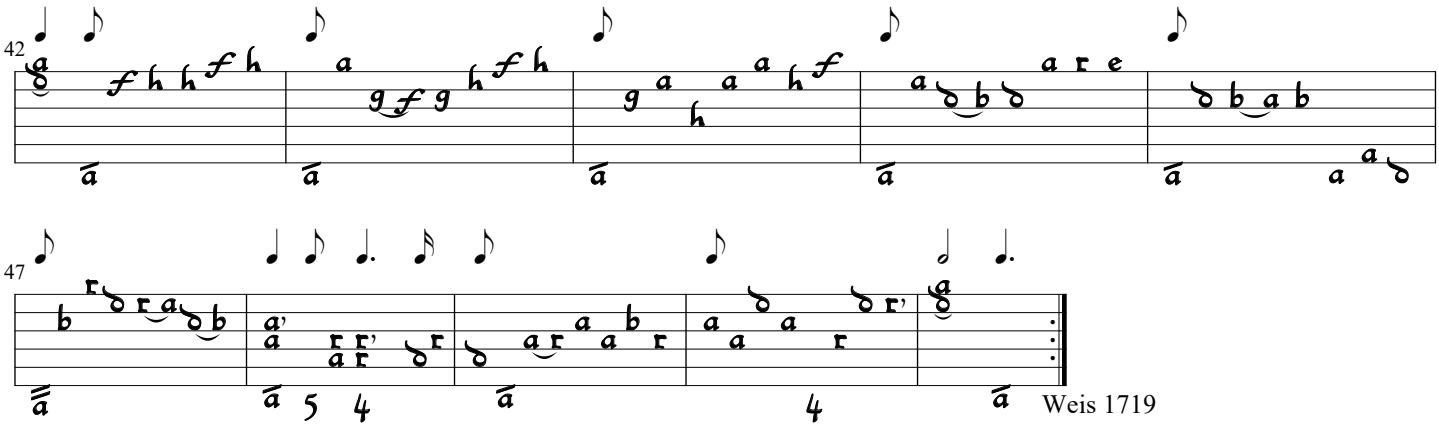
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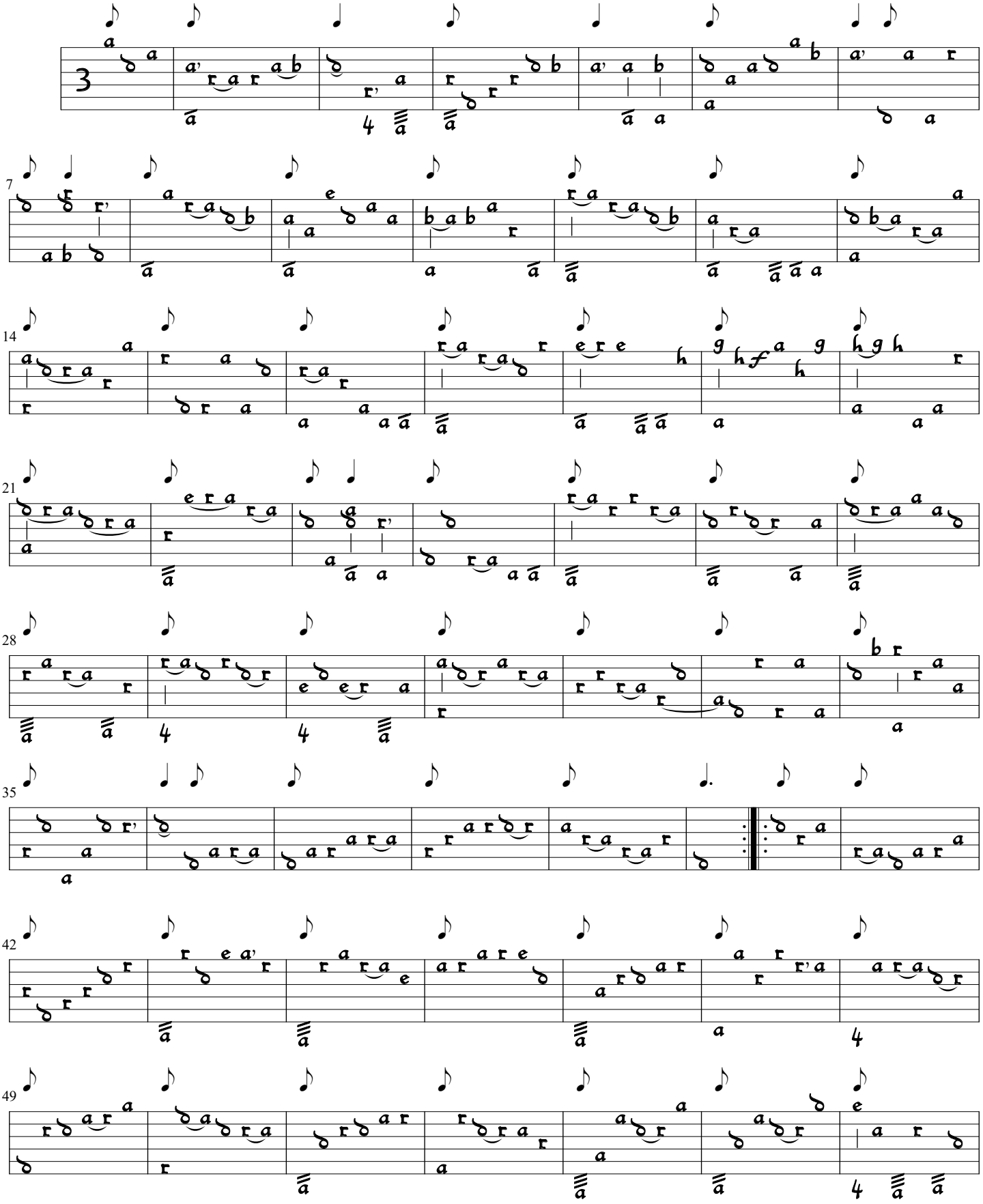
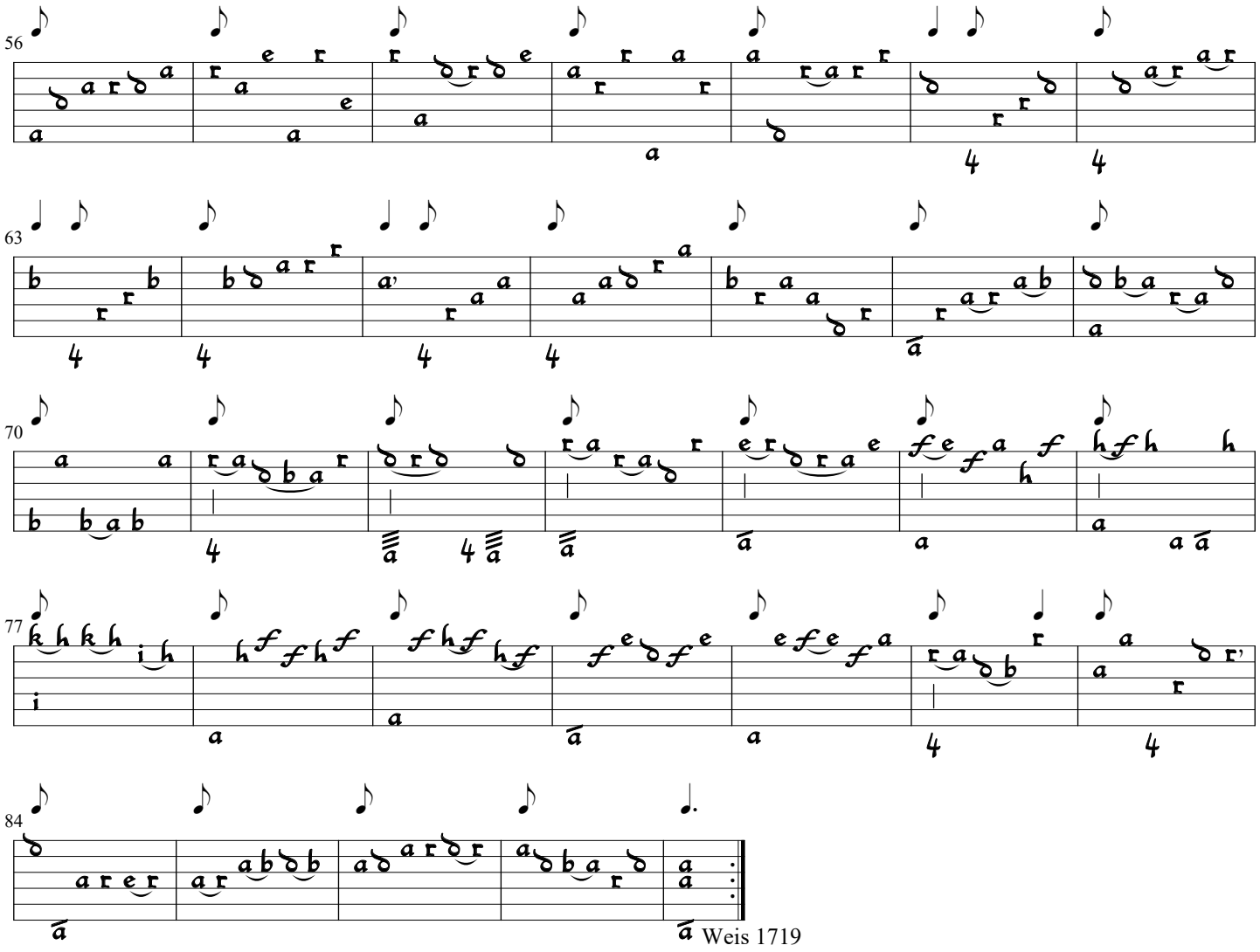
Weis 1719





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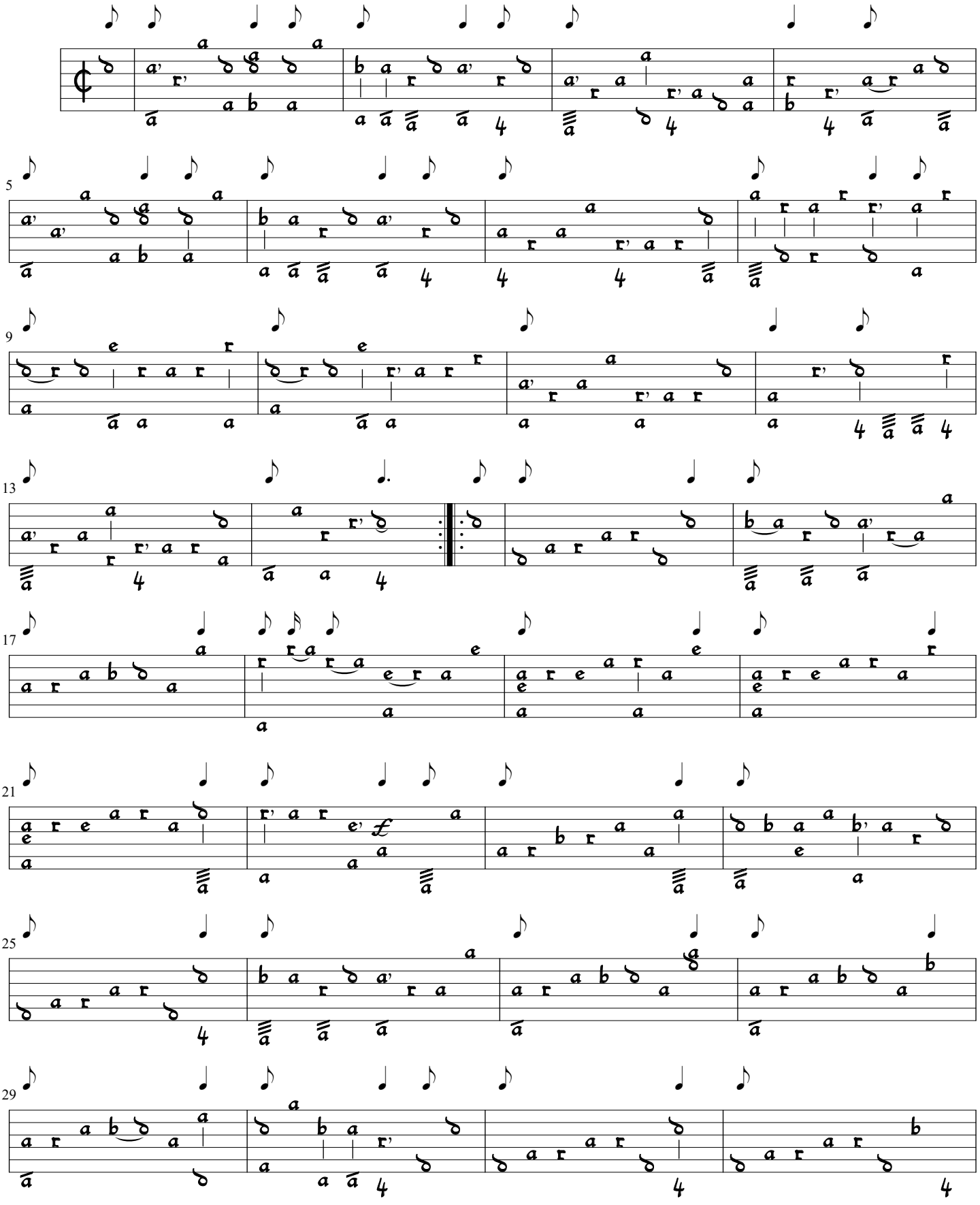
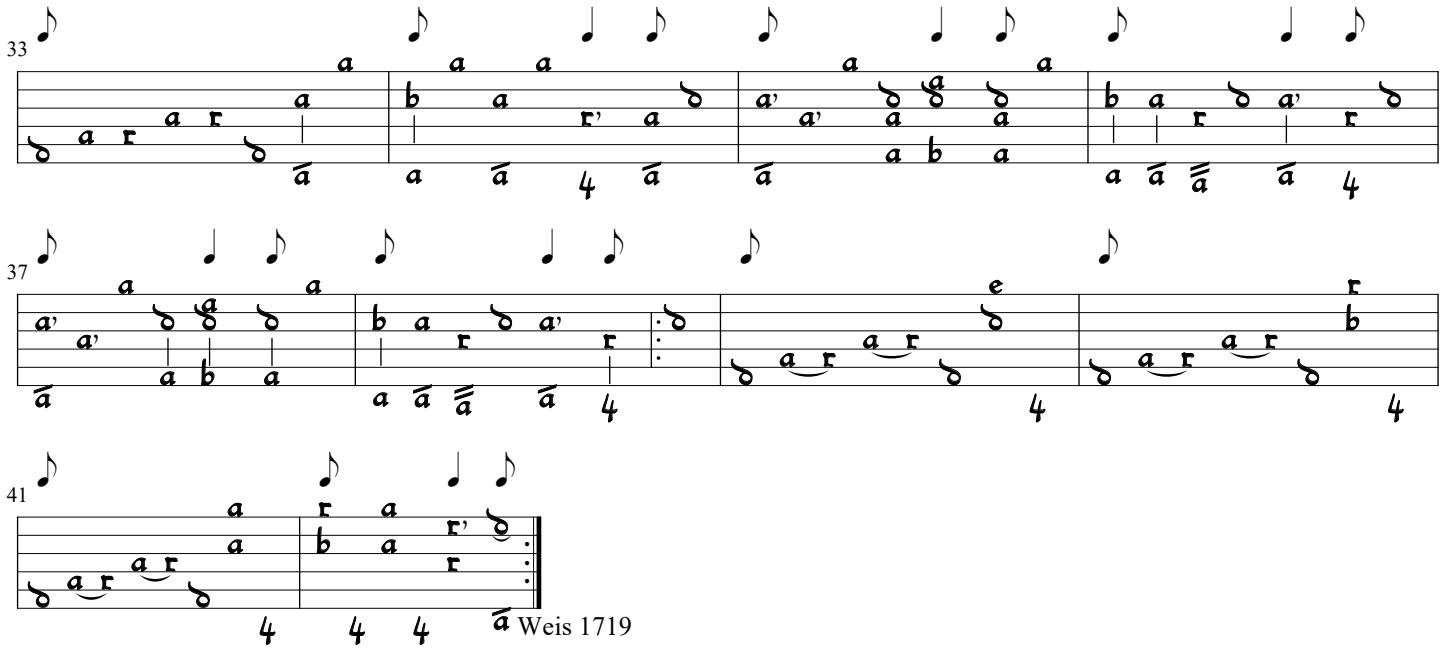
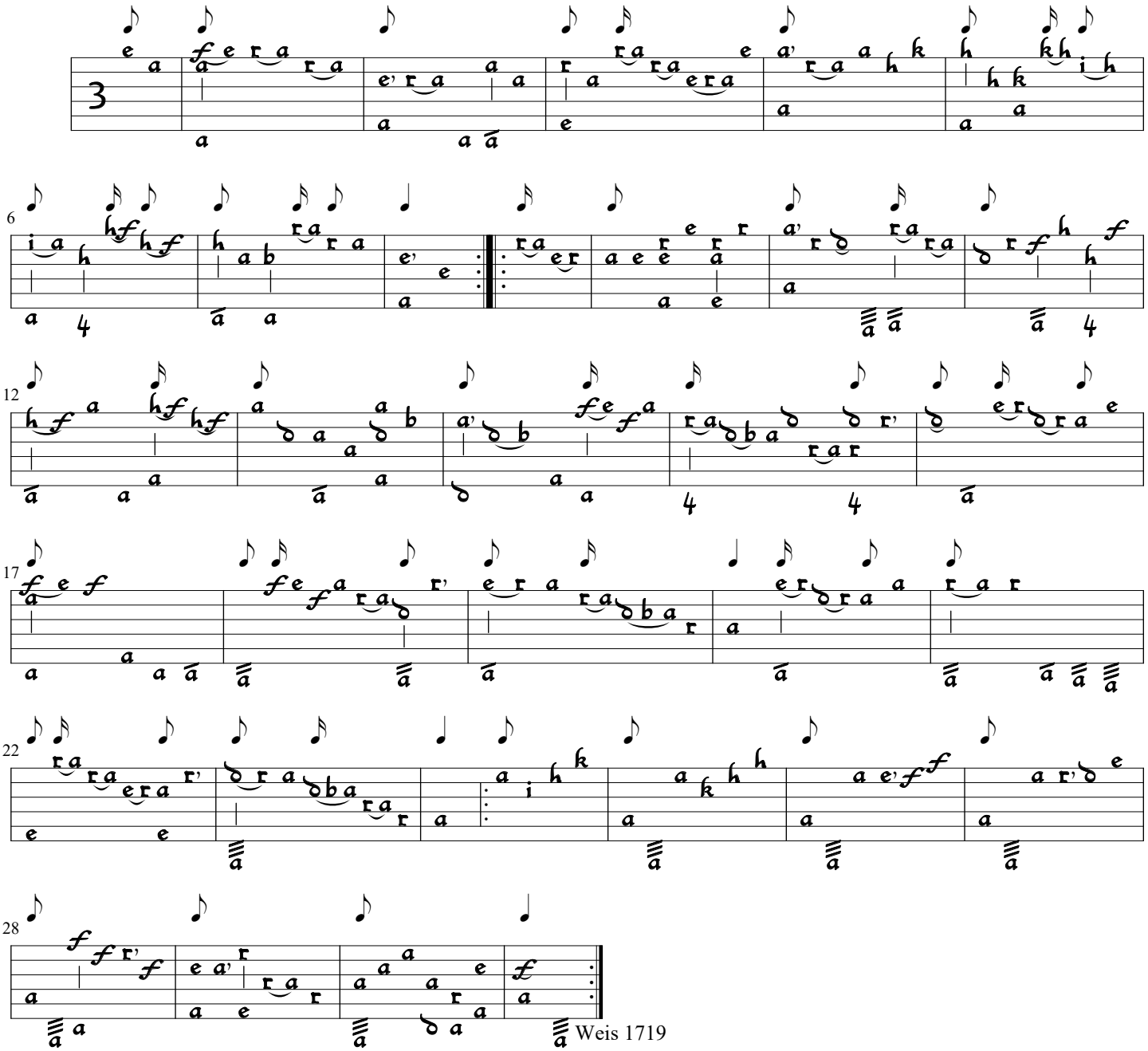




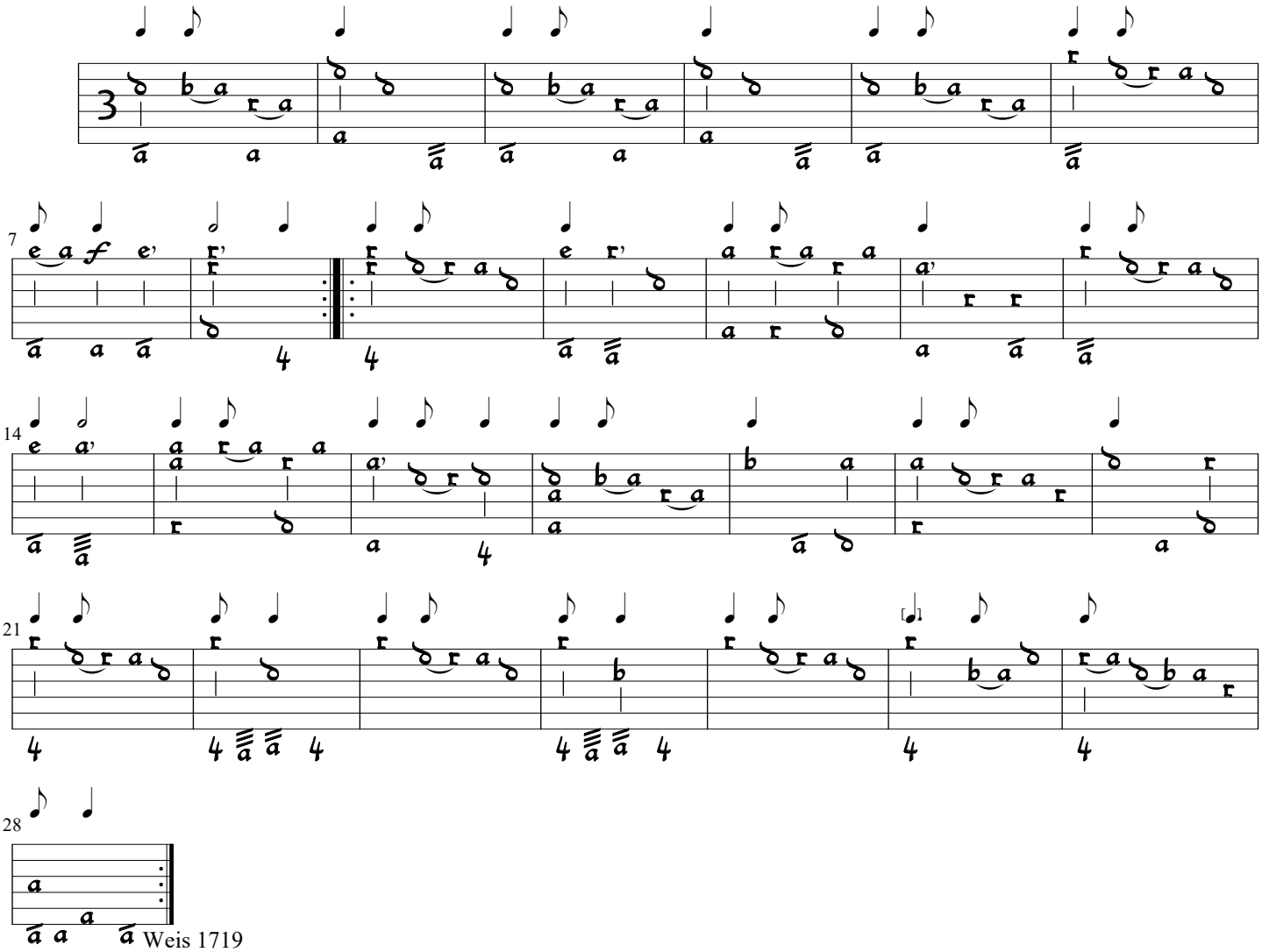
Weis 1719

v. Sarab[ande]



Weis 1719

vi. Menuet



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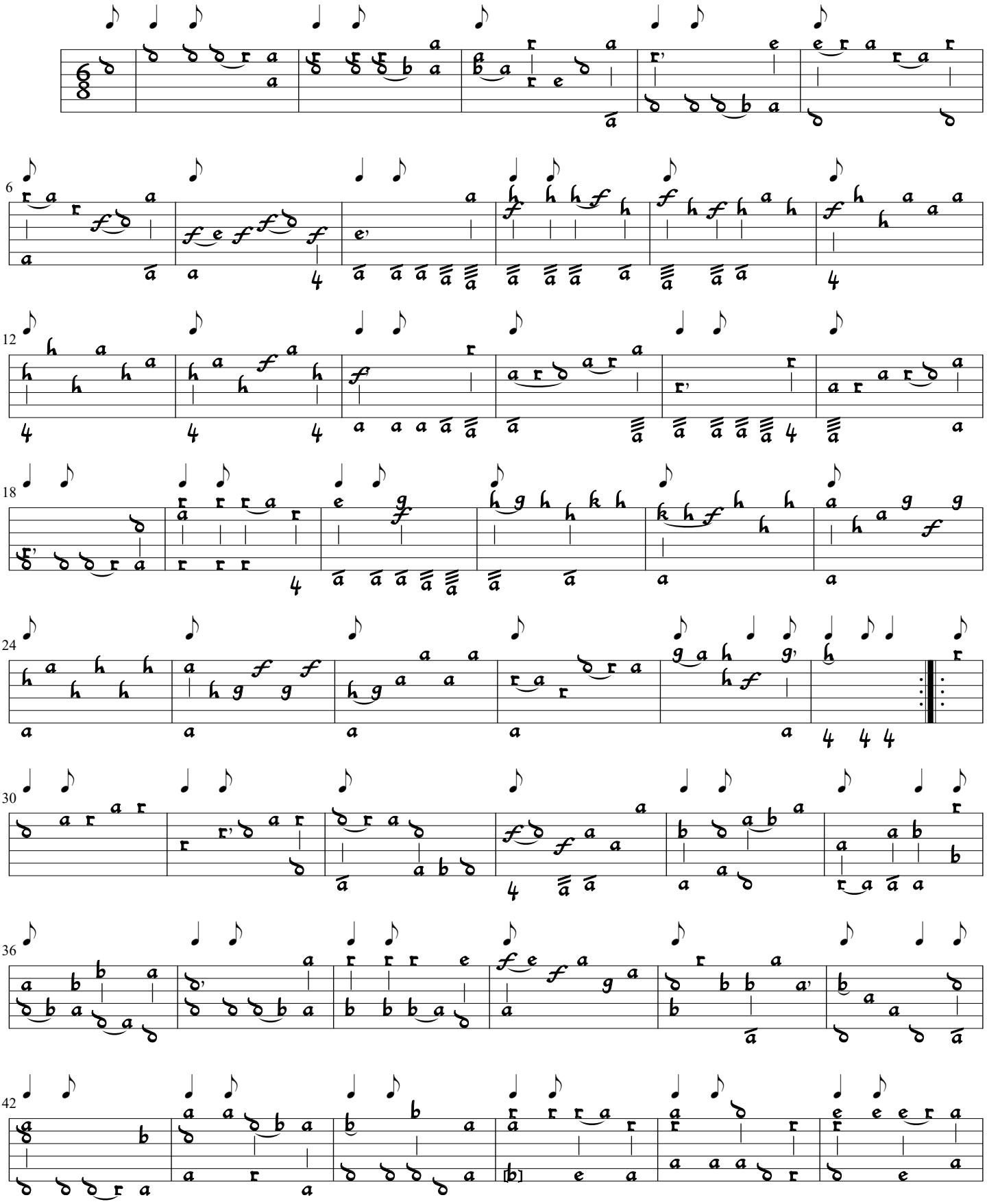
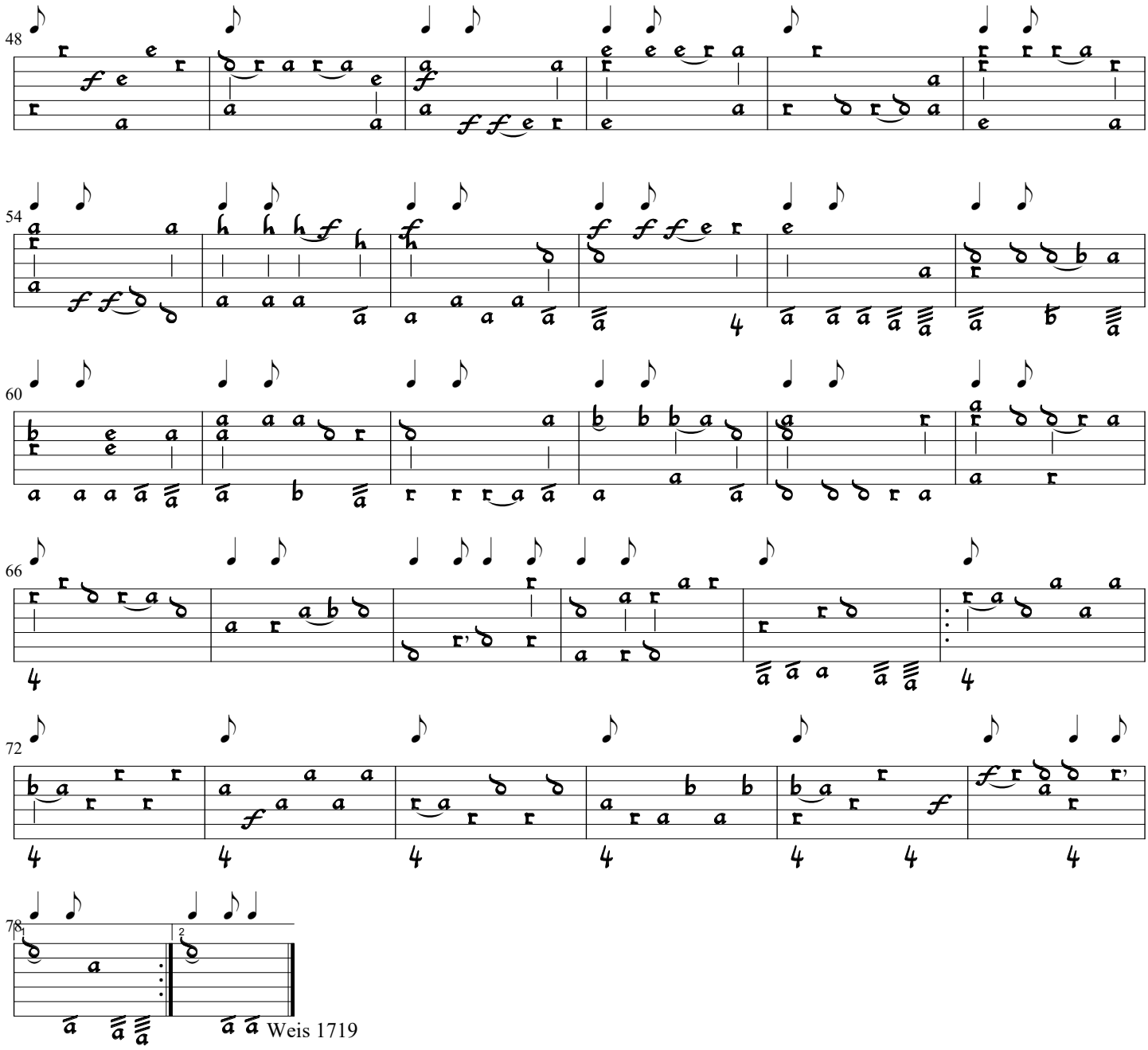
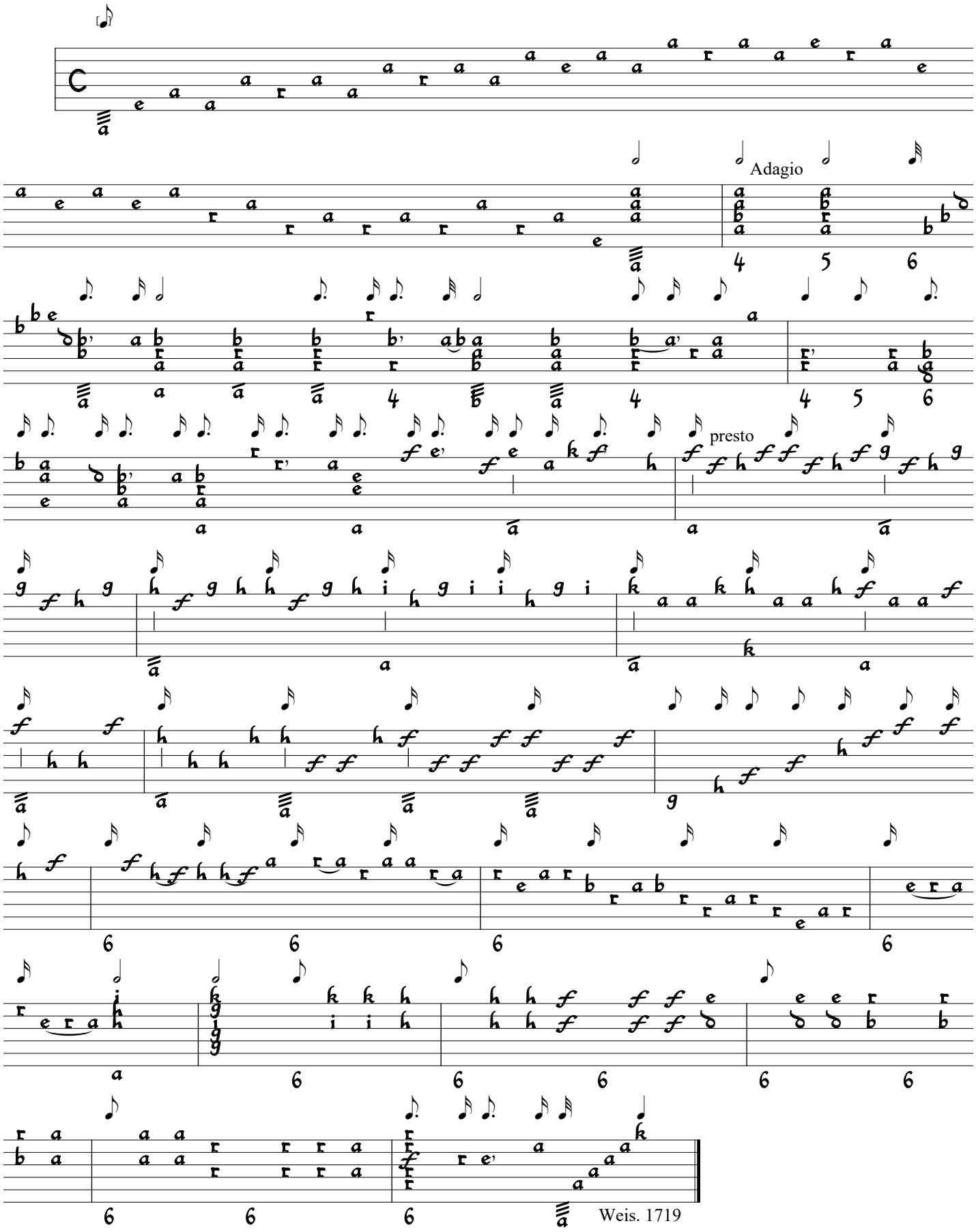




Weis 1719

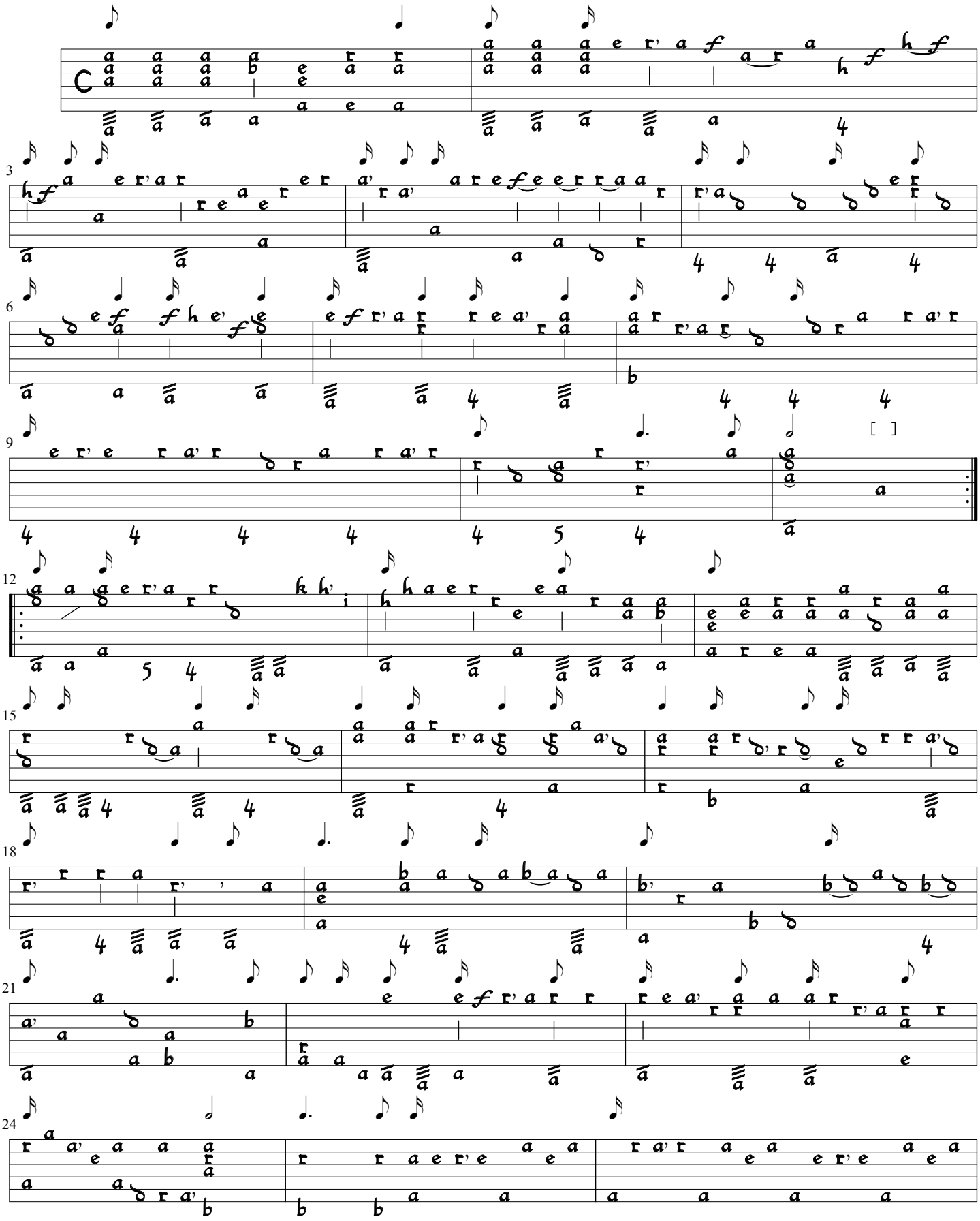
S. L. Weiss
(Lbl 30387, f. 96v)

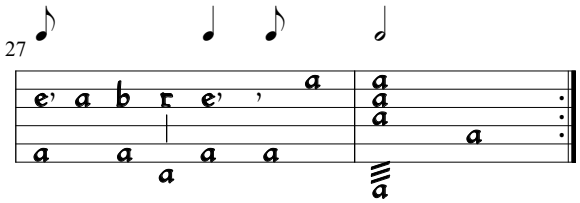


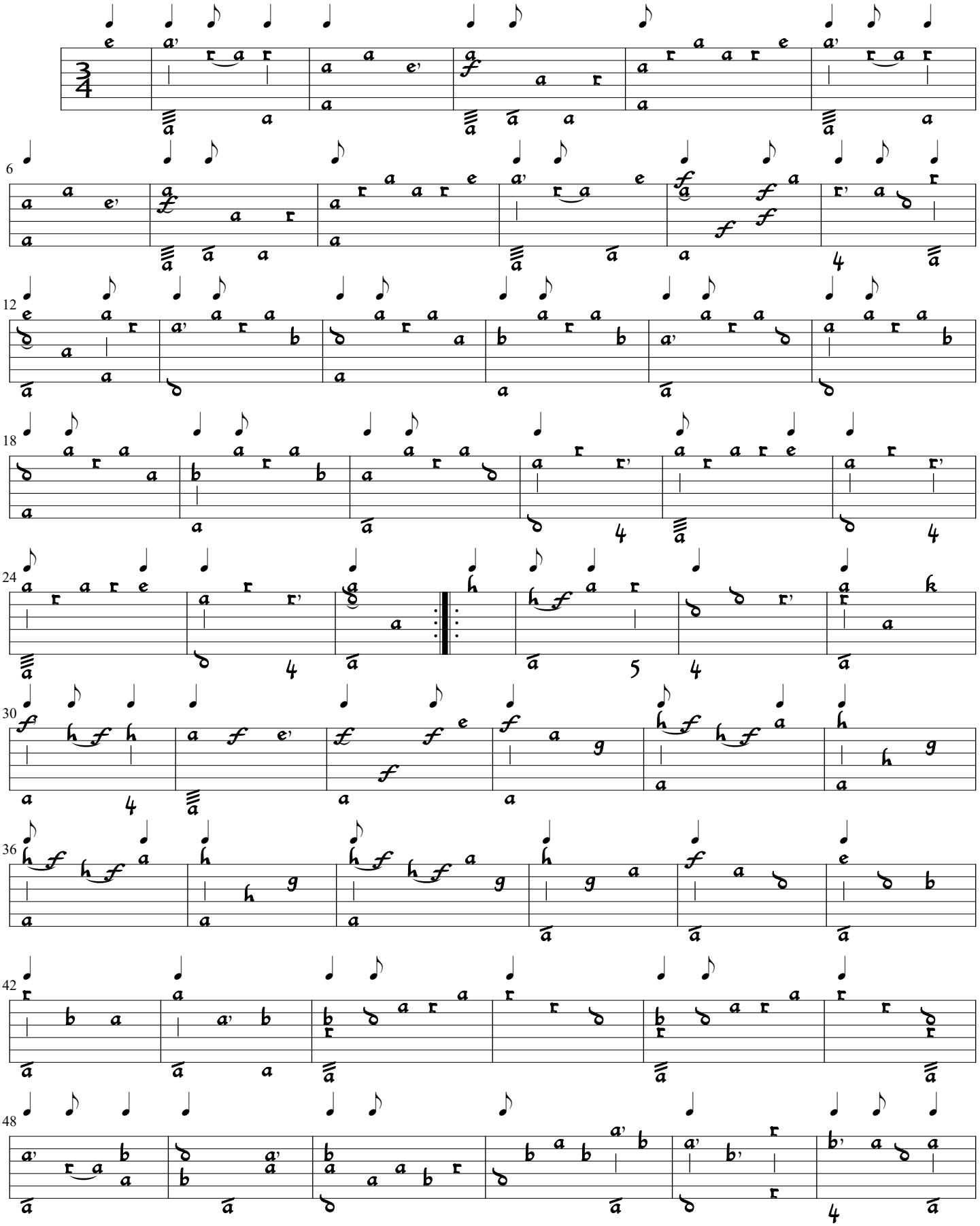
ii. un poco andante

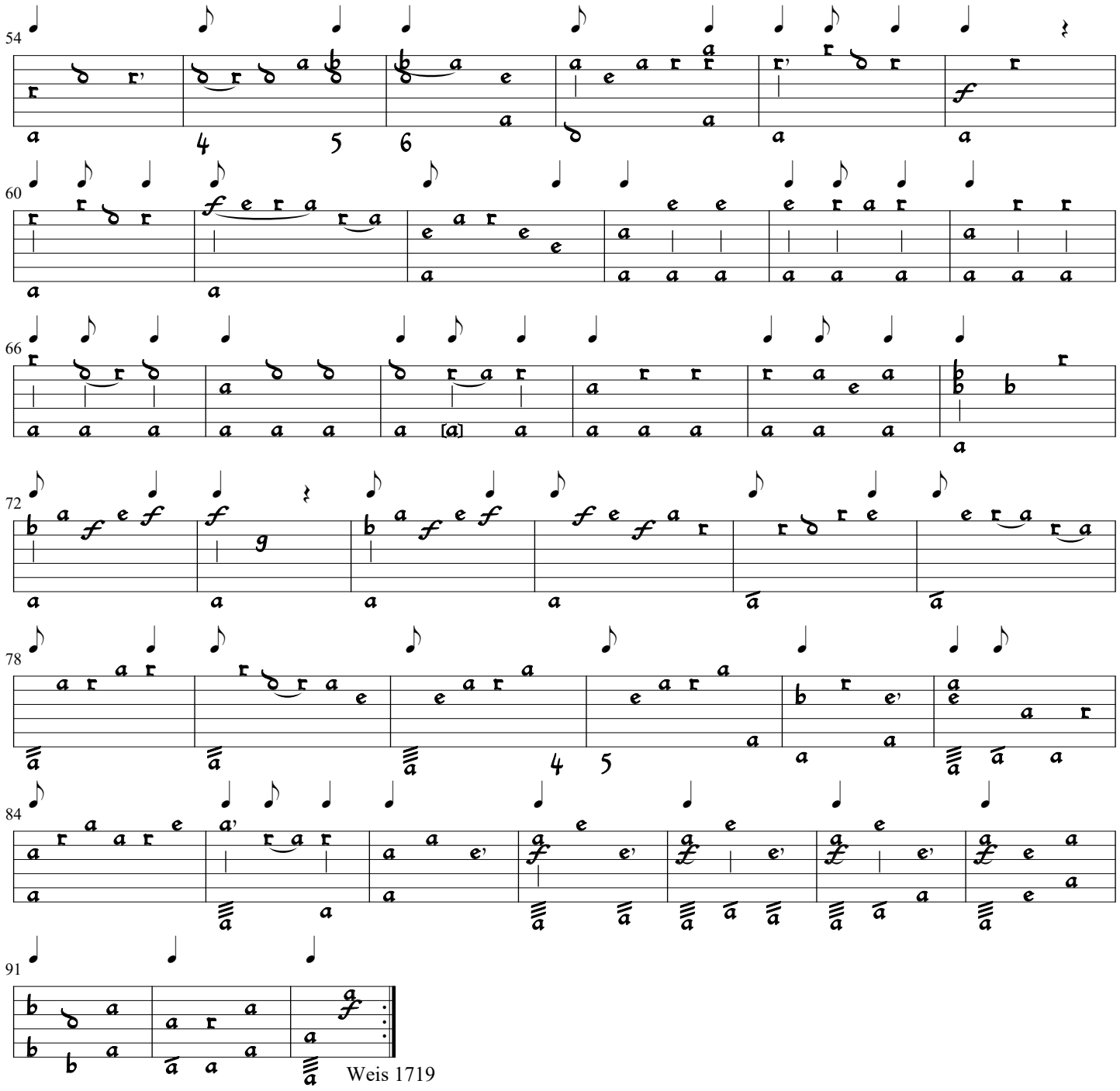
[The remaining movements in this sonata are probably missing a second instrumental part.]

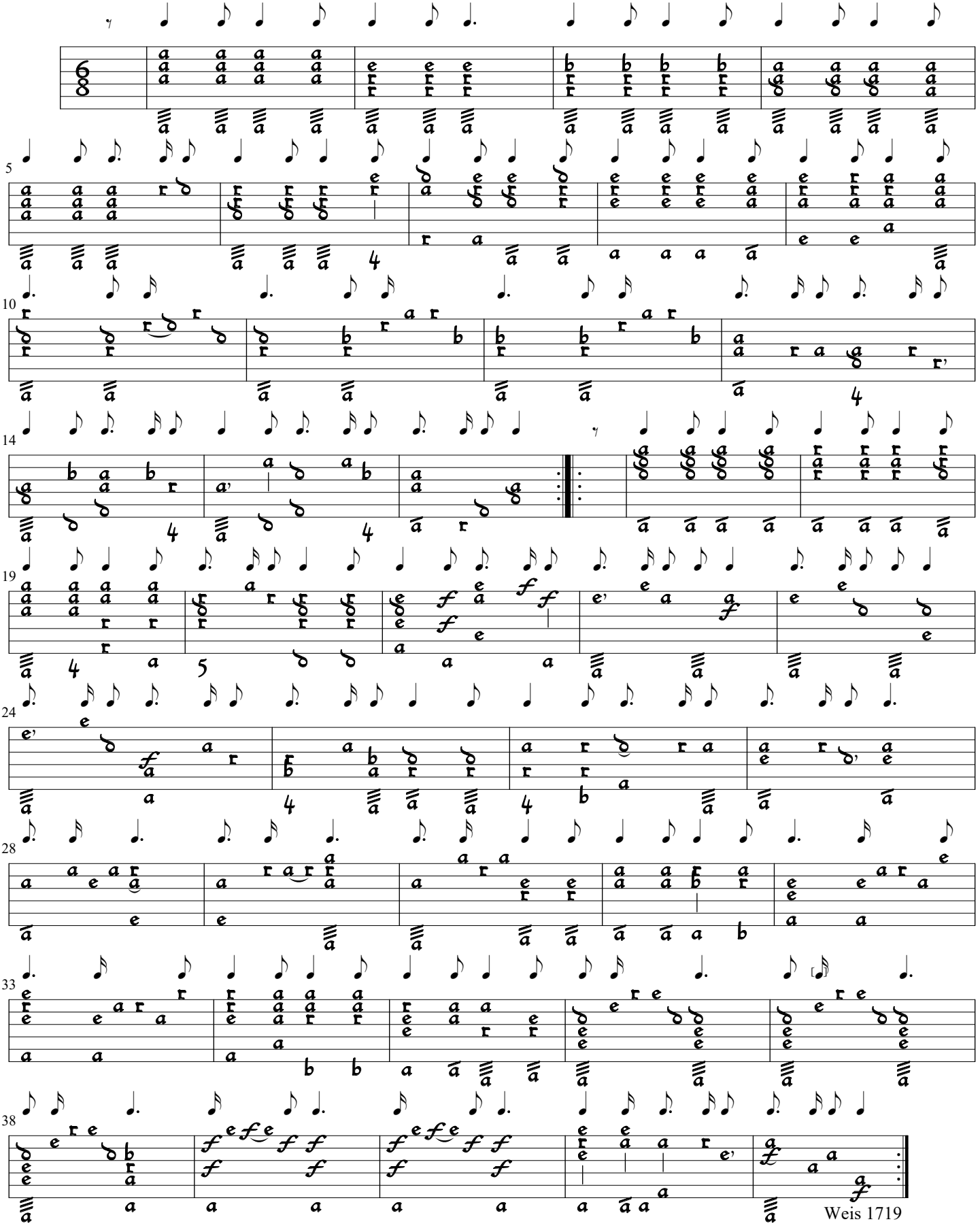
S. L. Weiss
(Lbl 30387, f. 97r)



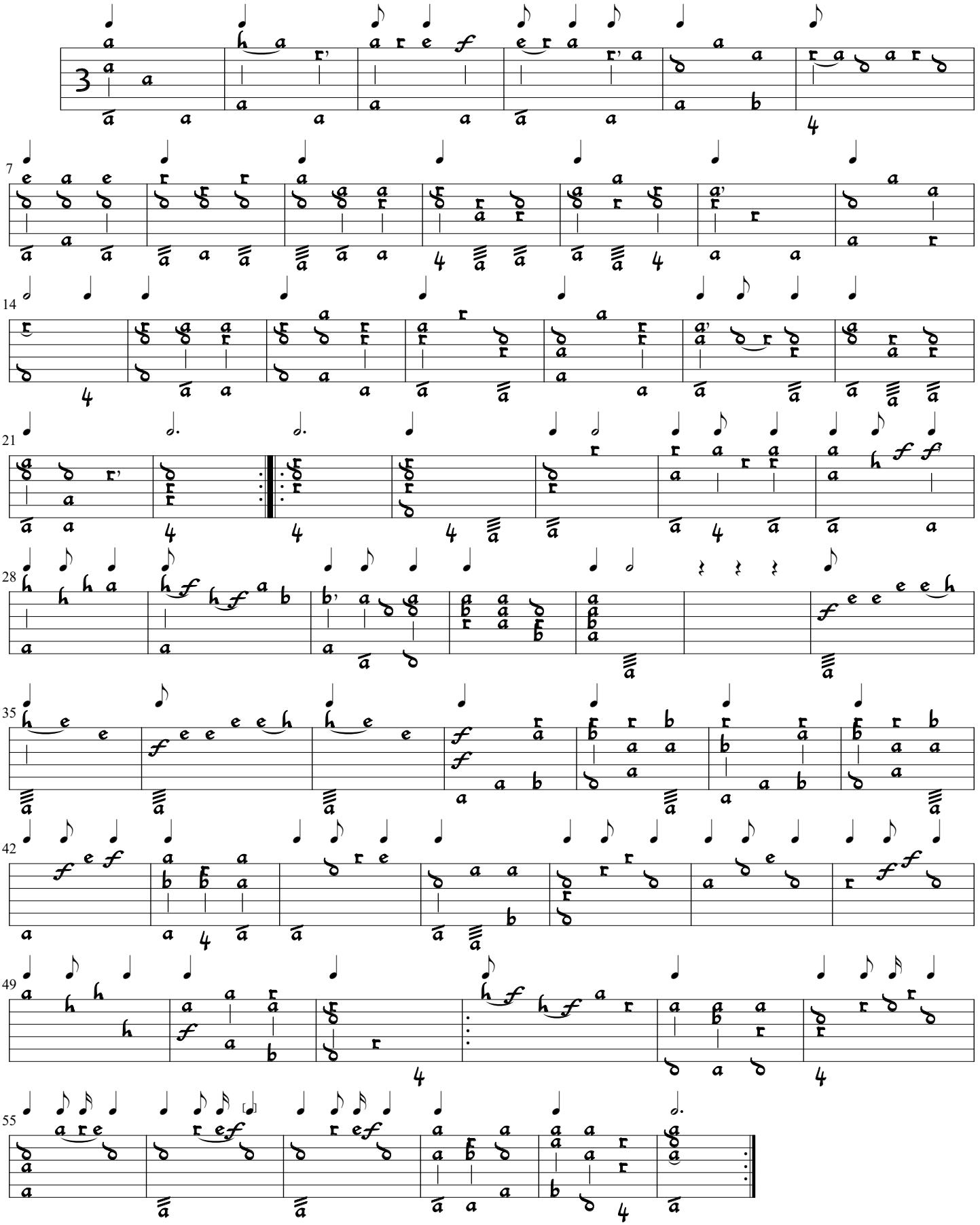

27



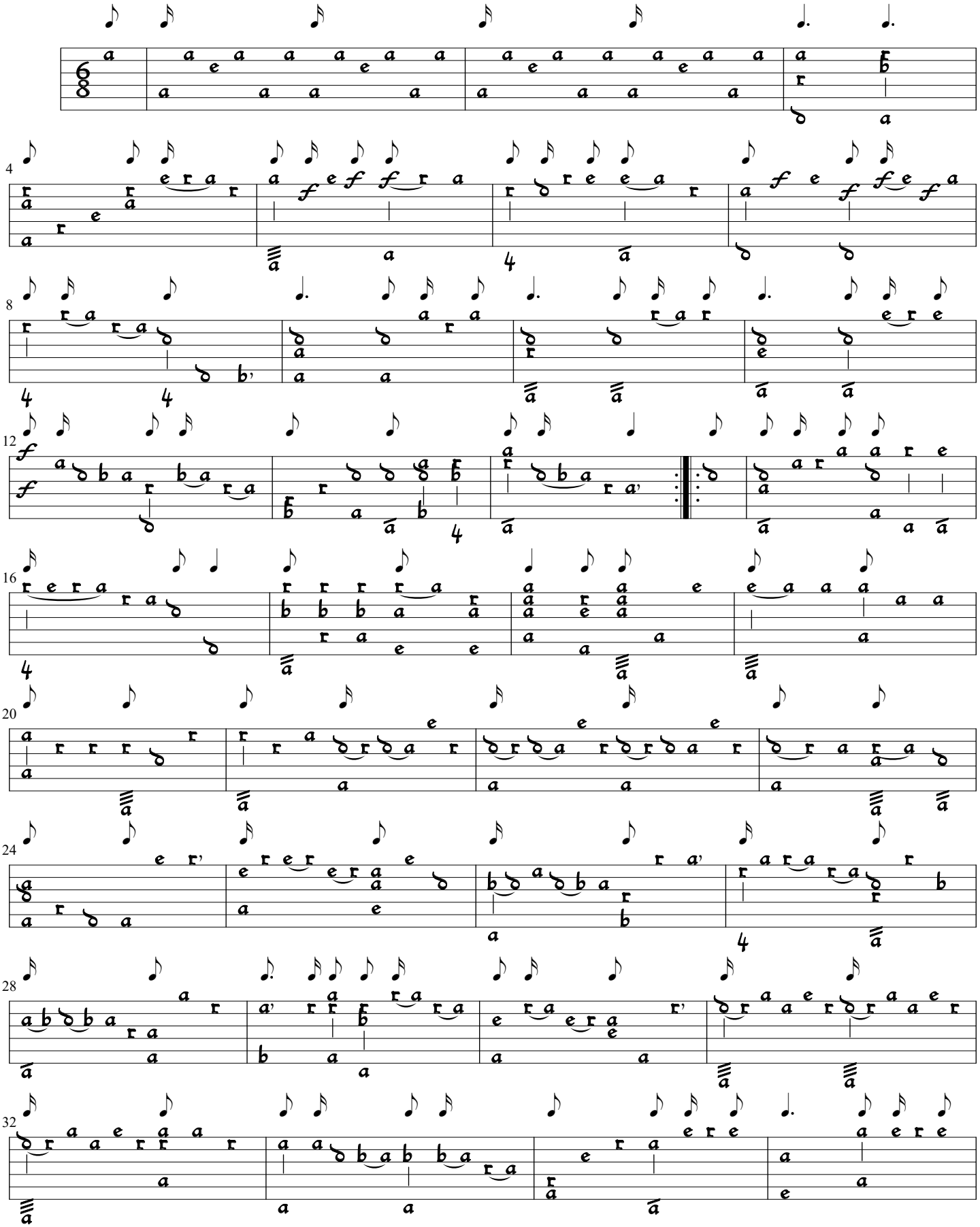

54
60
66
72
78
84
91
Weis 1719

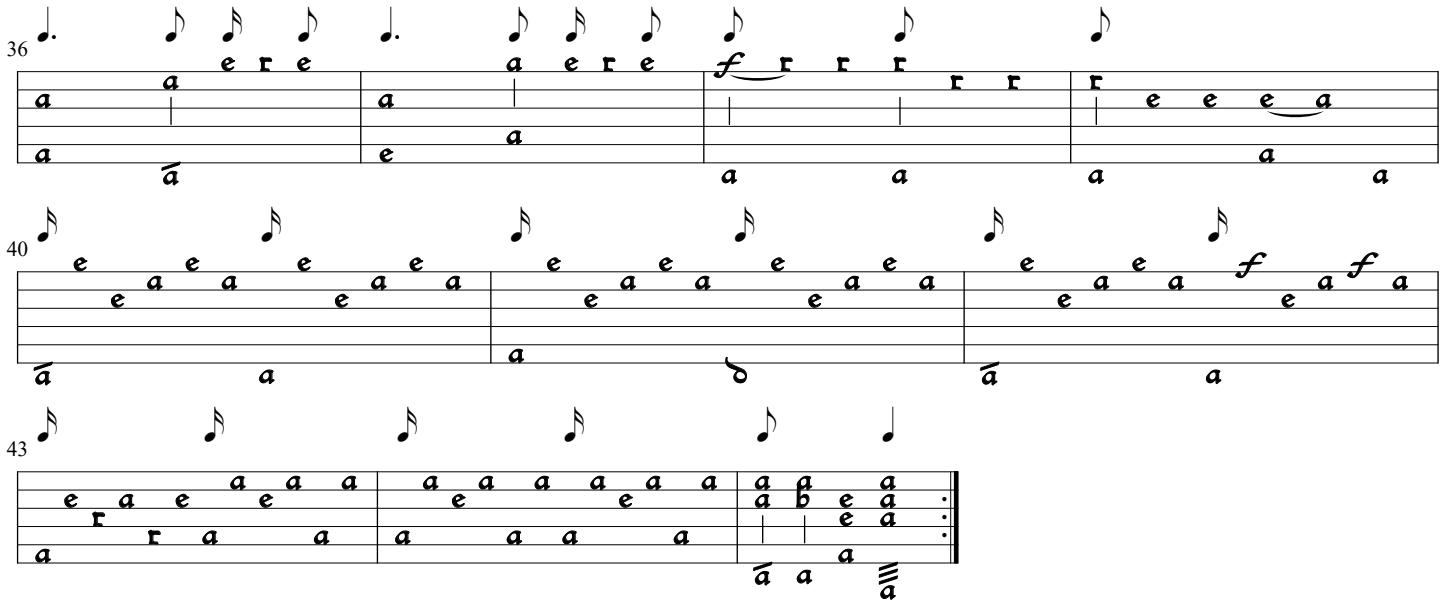


Weis 1719



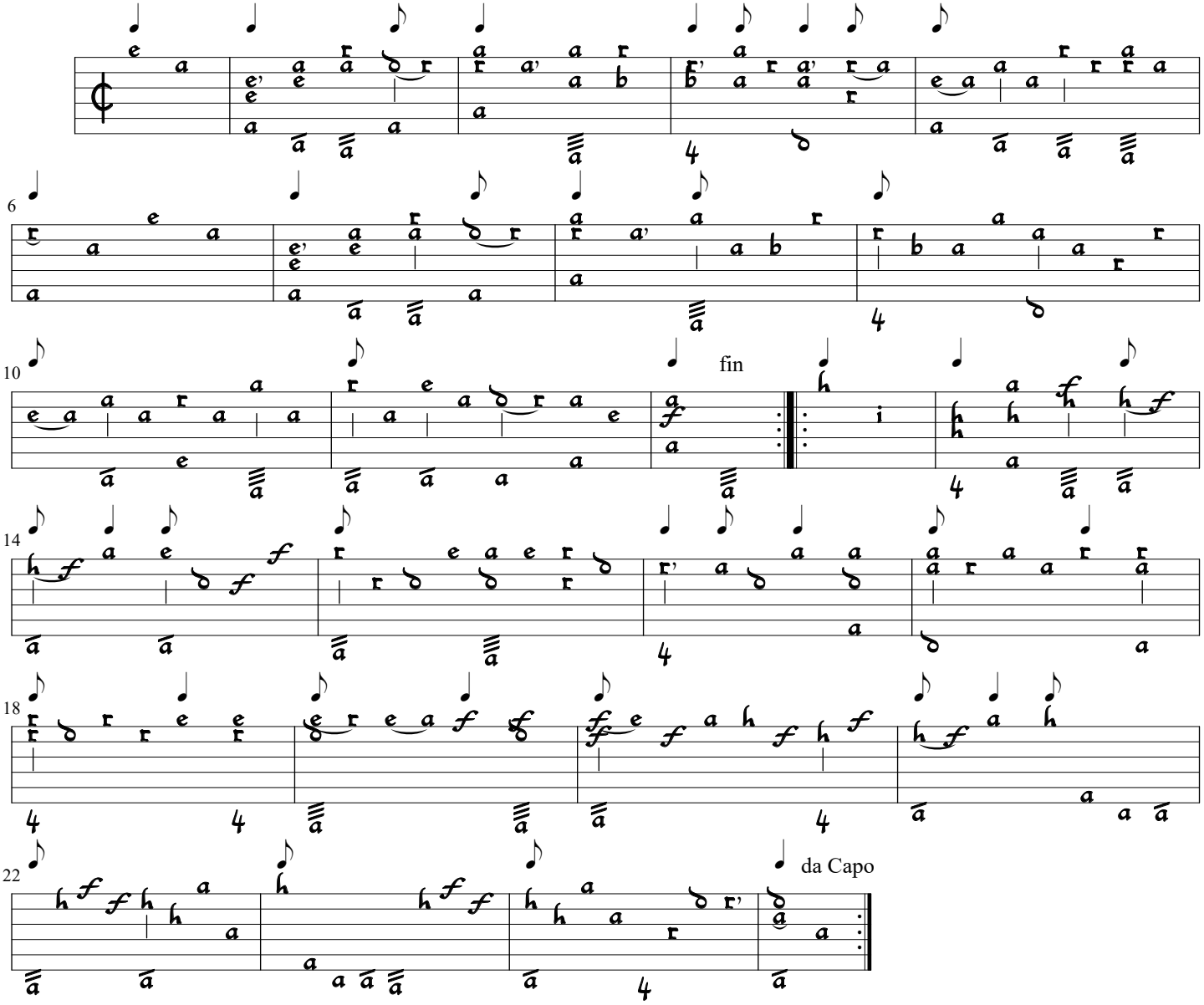
S. L. Weiss
(Lbl 30387, f. 99v - 100r)




36
40
43

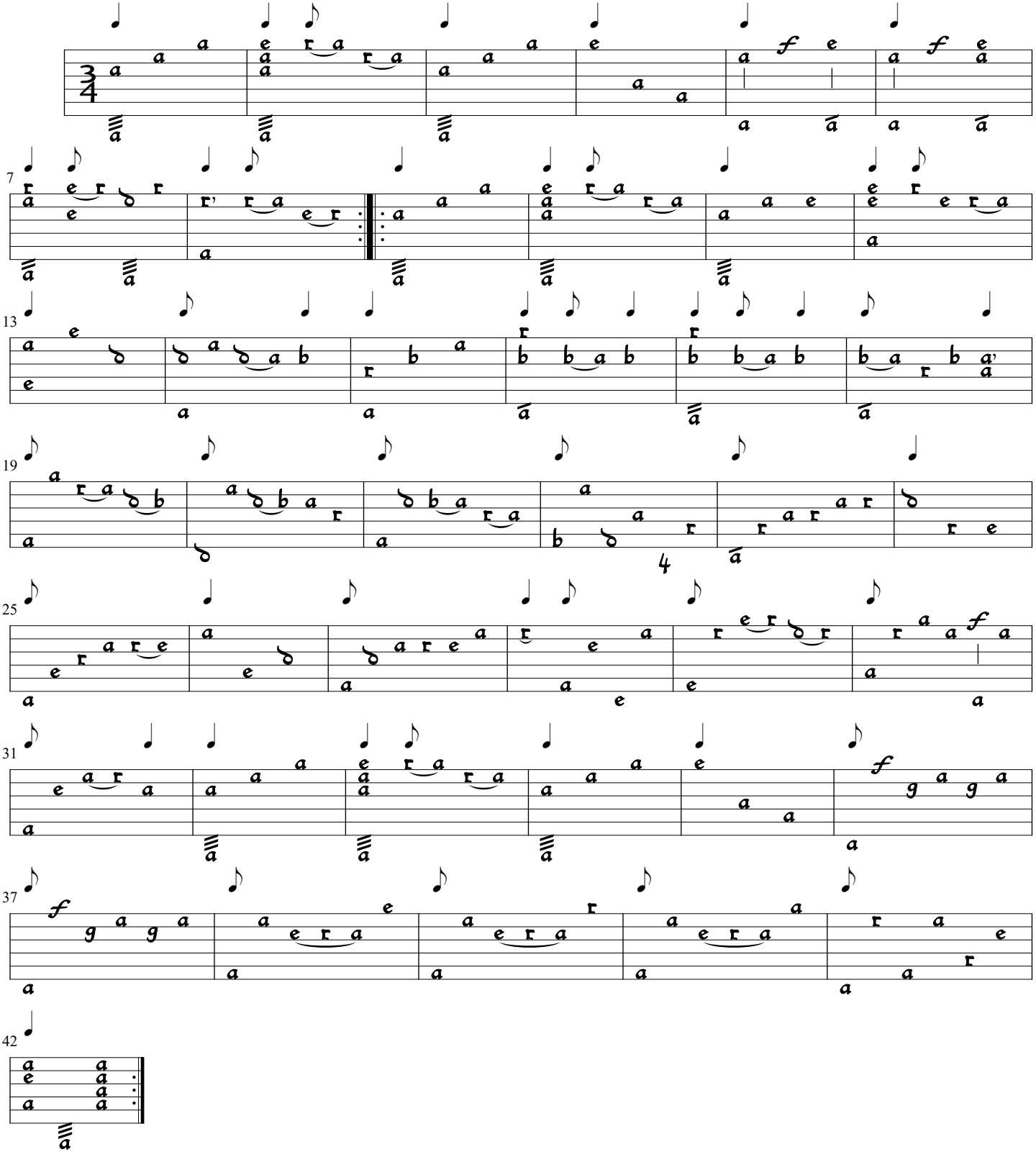
Gavotte

S. L. Weiss
(Lbl 30387, f. 100r)

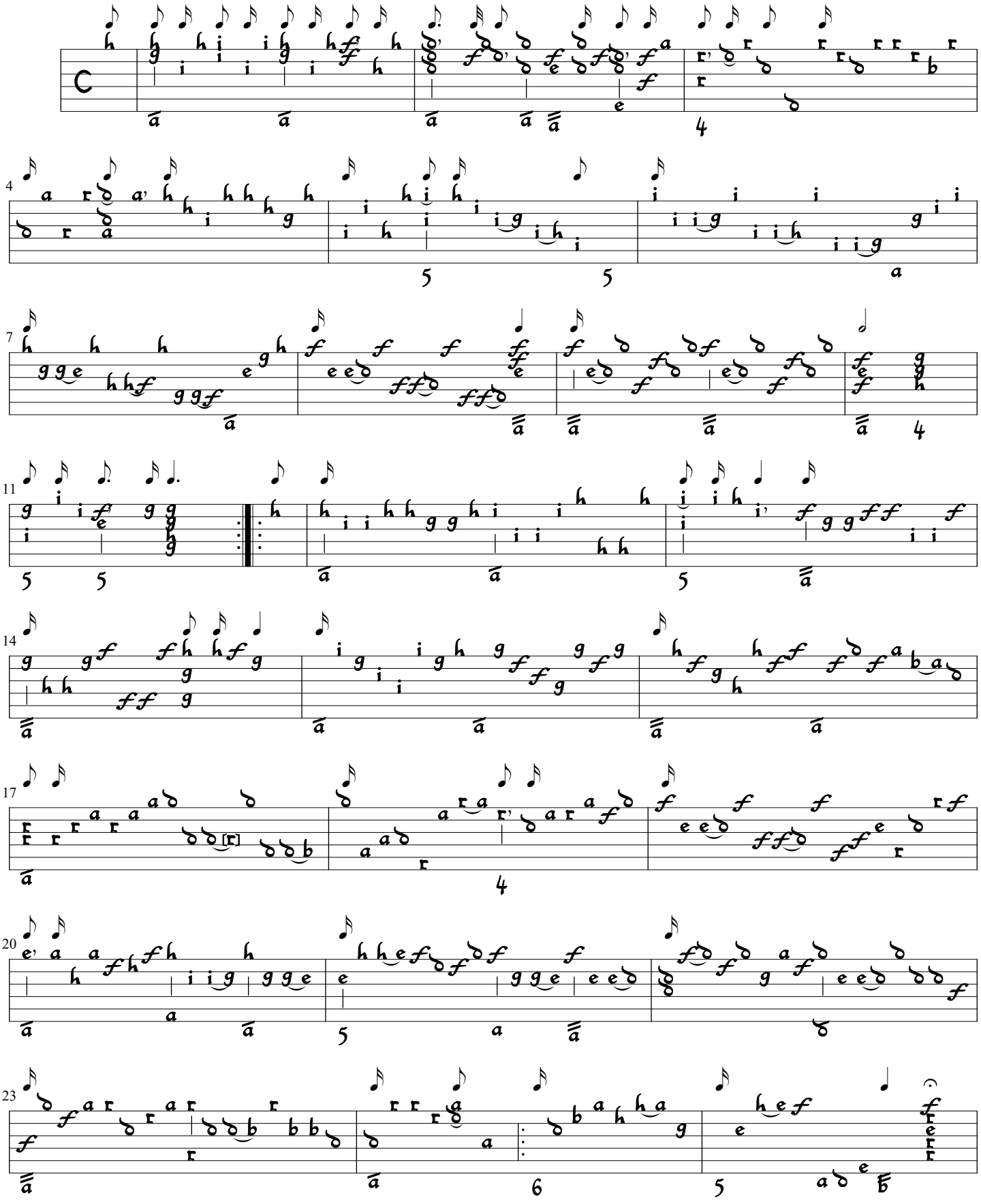


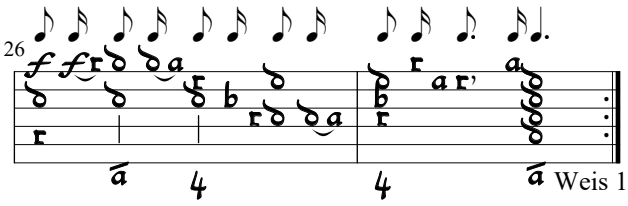
Men[uet]

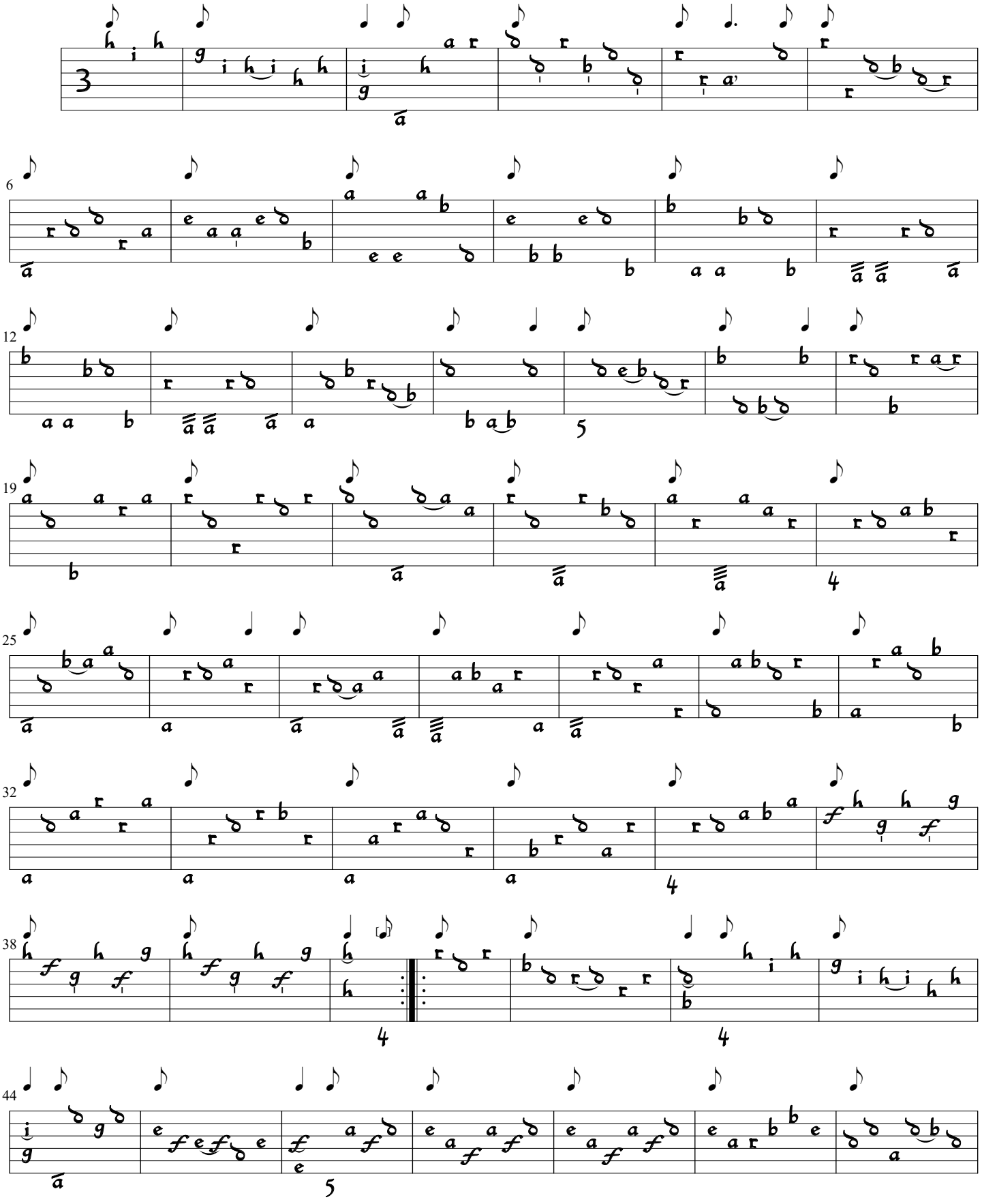
S. L. Weiss
(Lbl 30387, f. 100r)

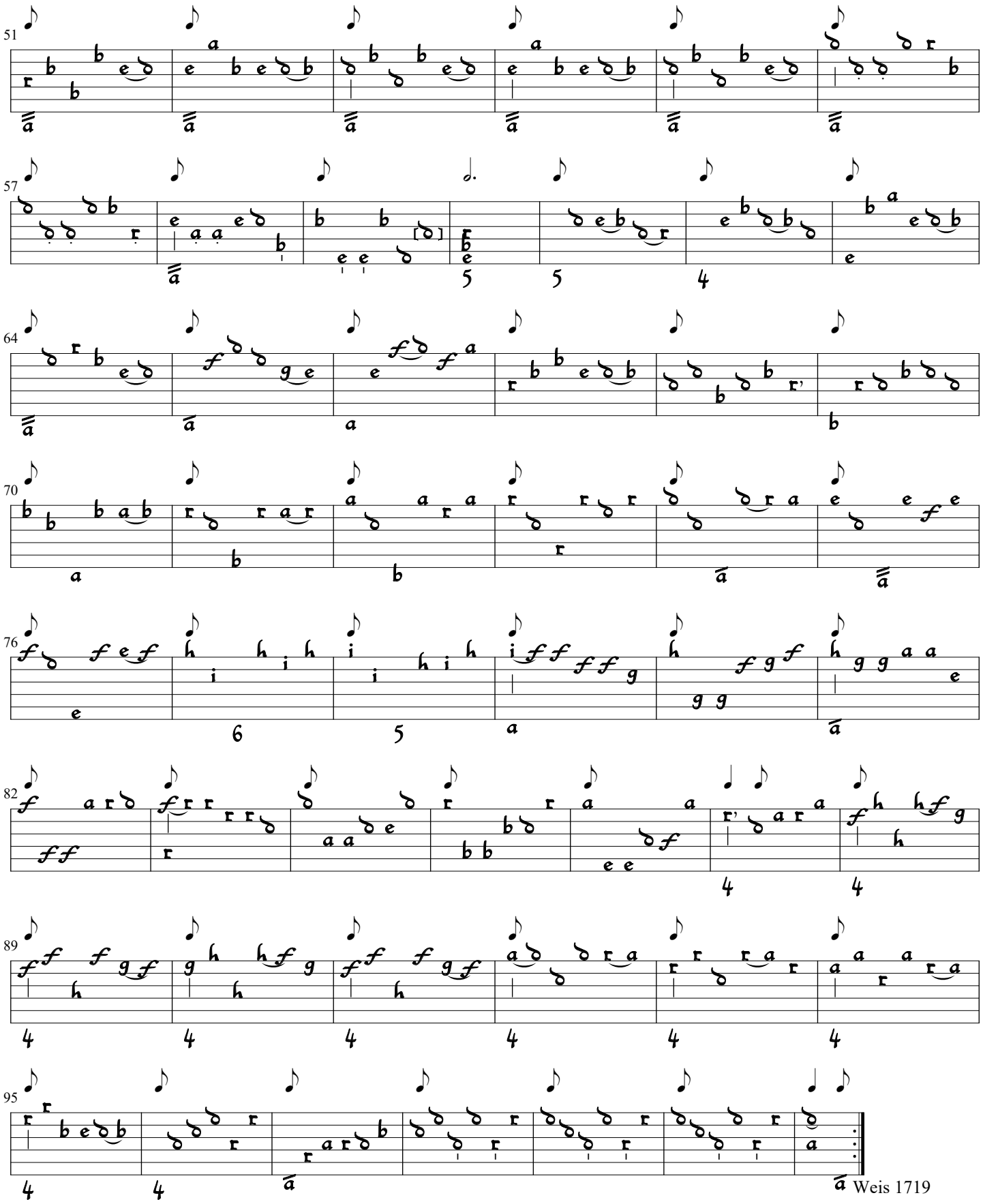


S. L. Weiss
(Lbm 30387, f. 100v - 101)

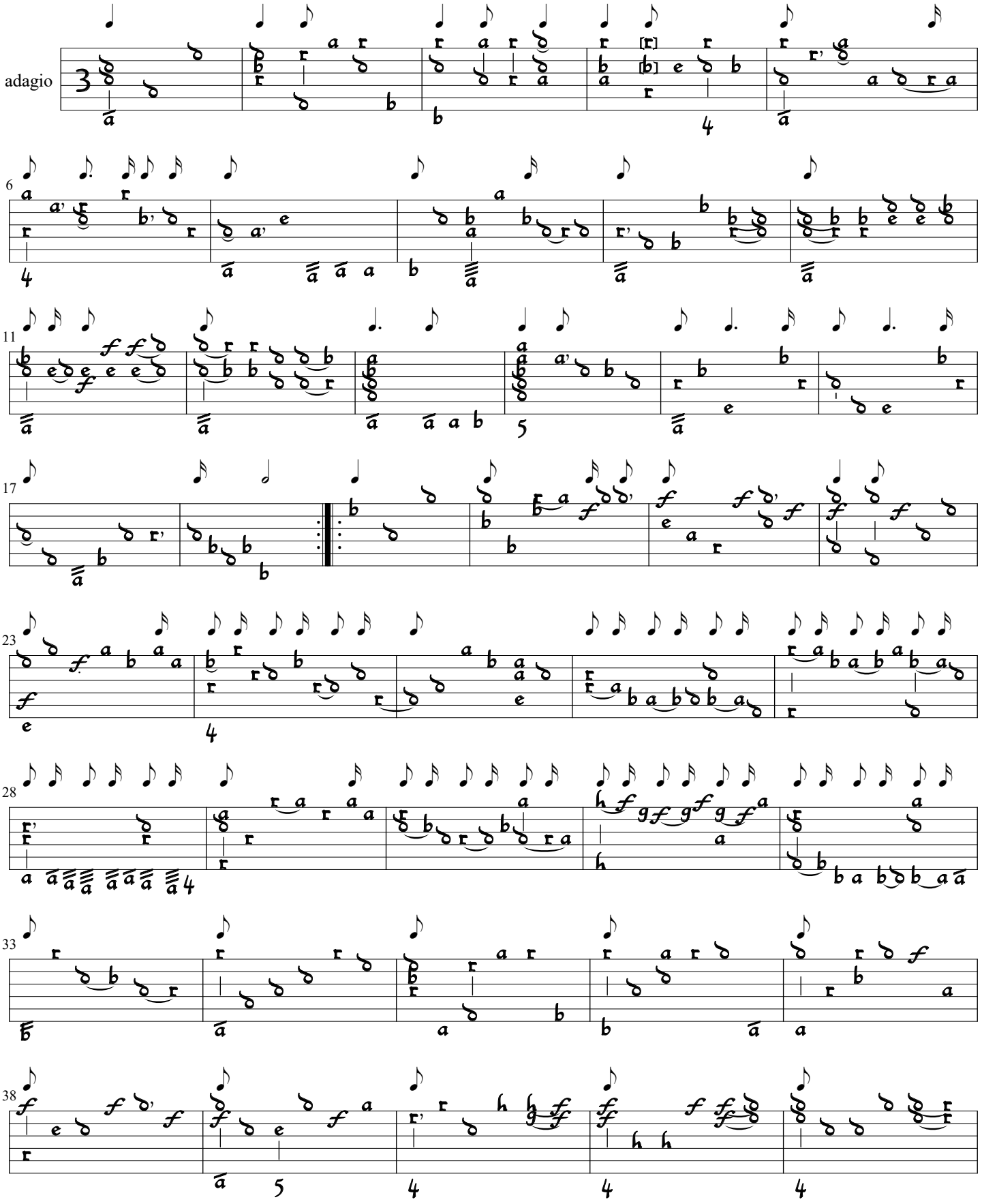


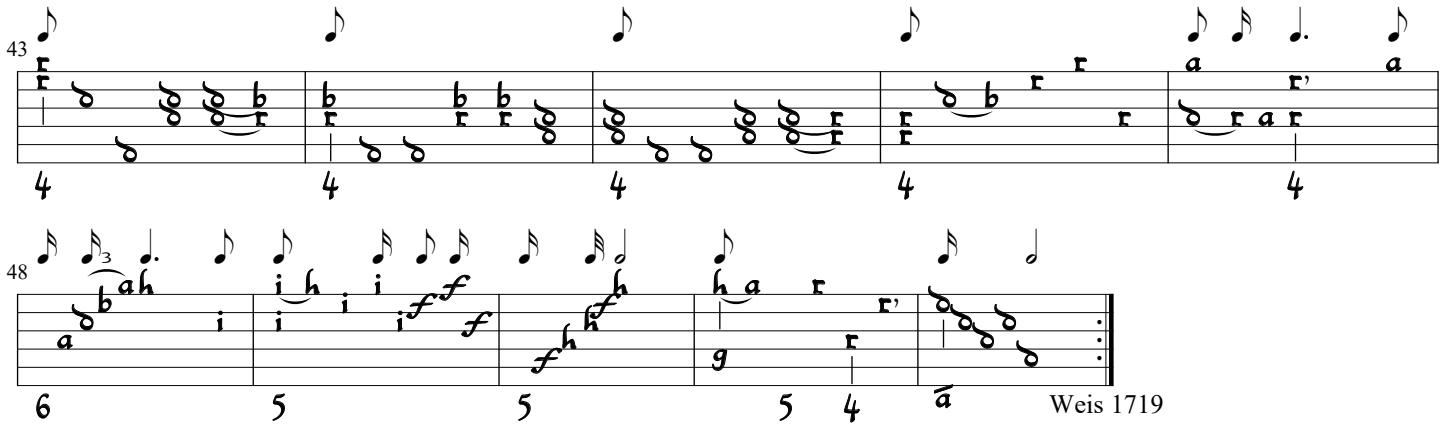

26
Weis 1719

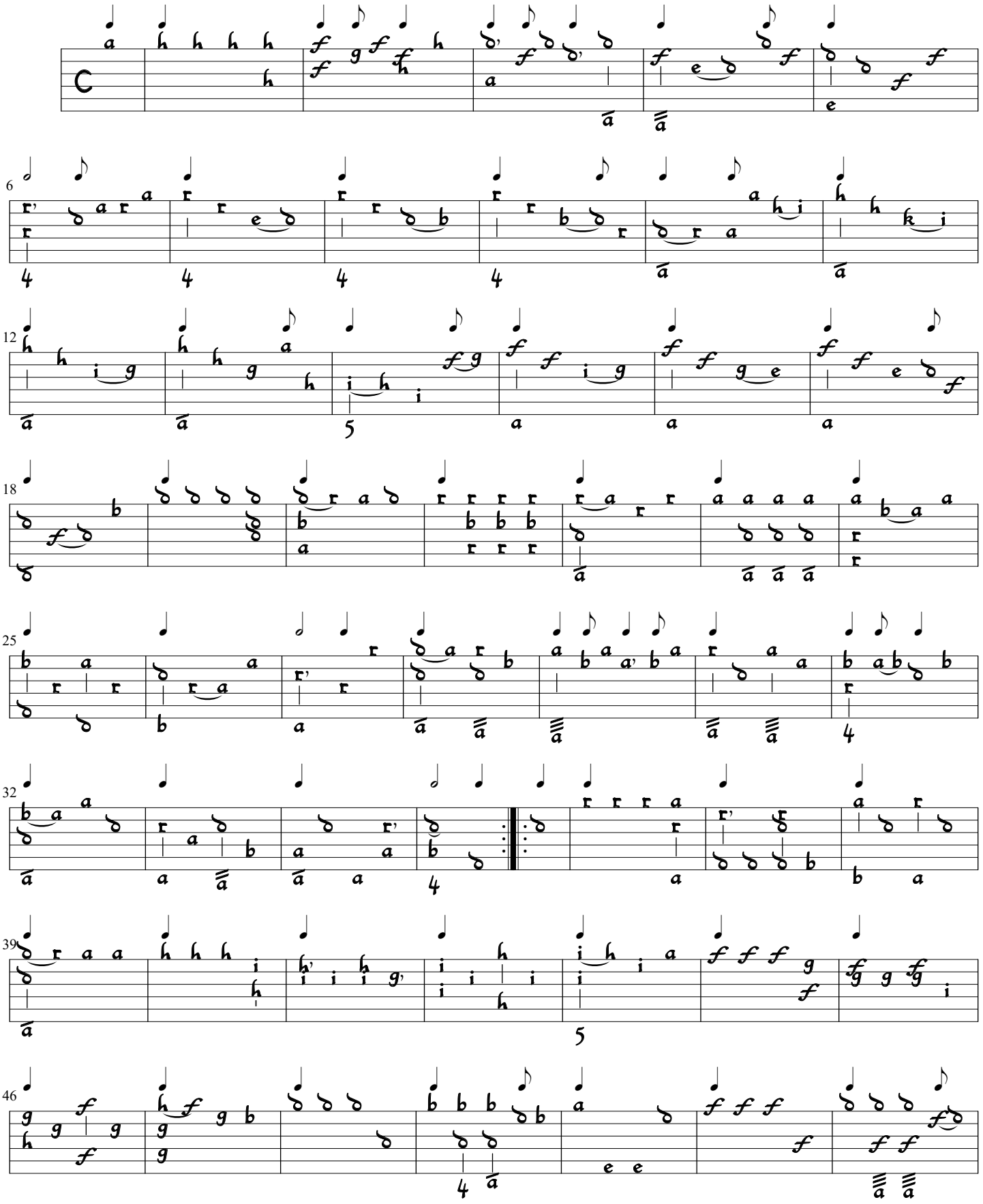


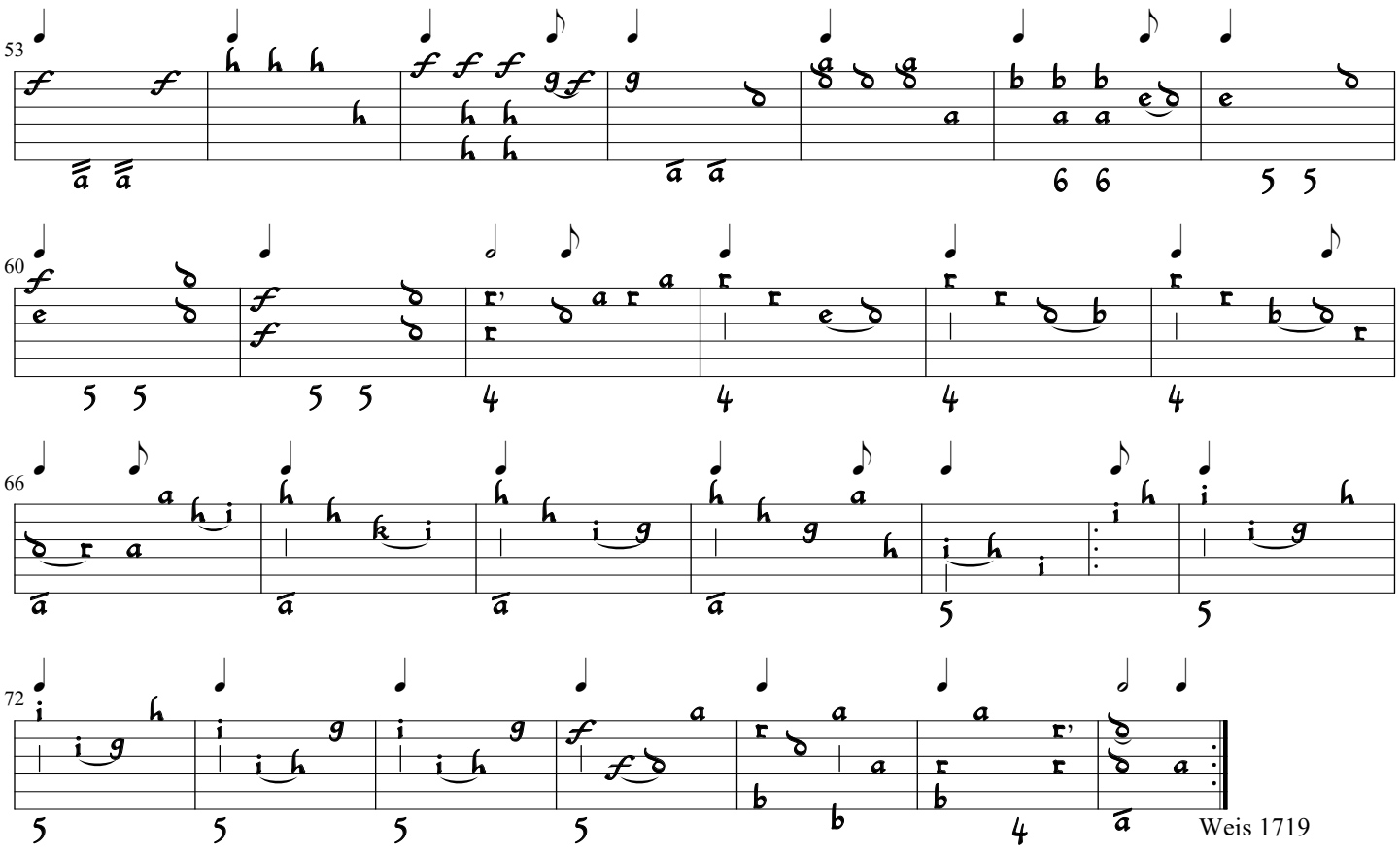


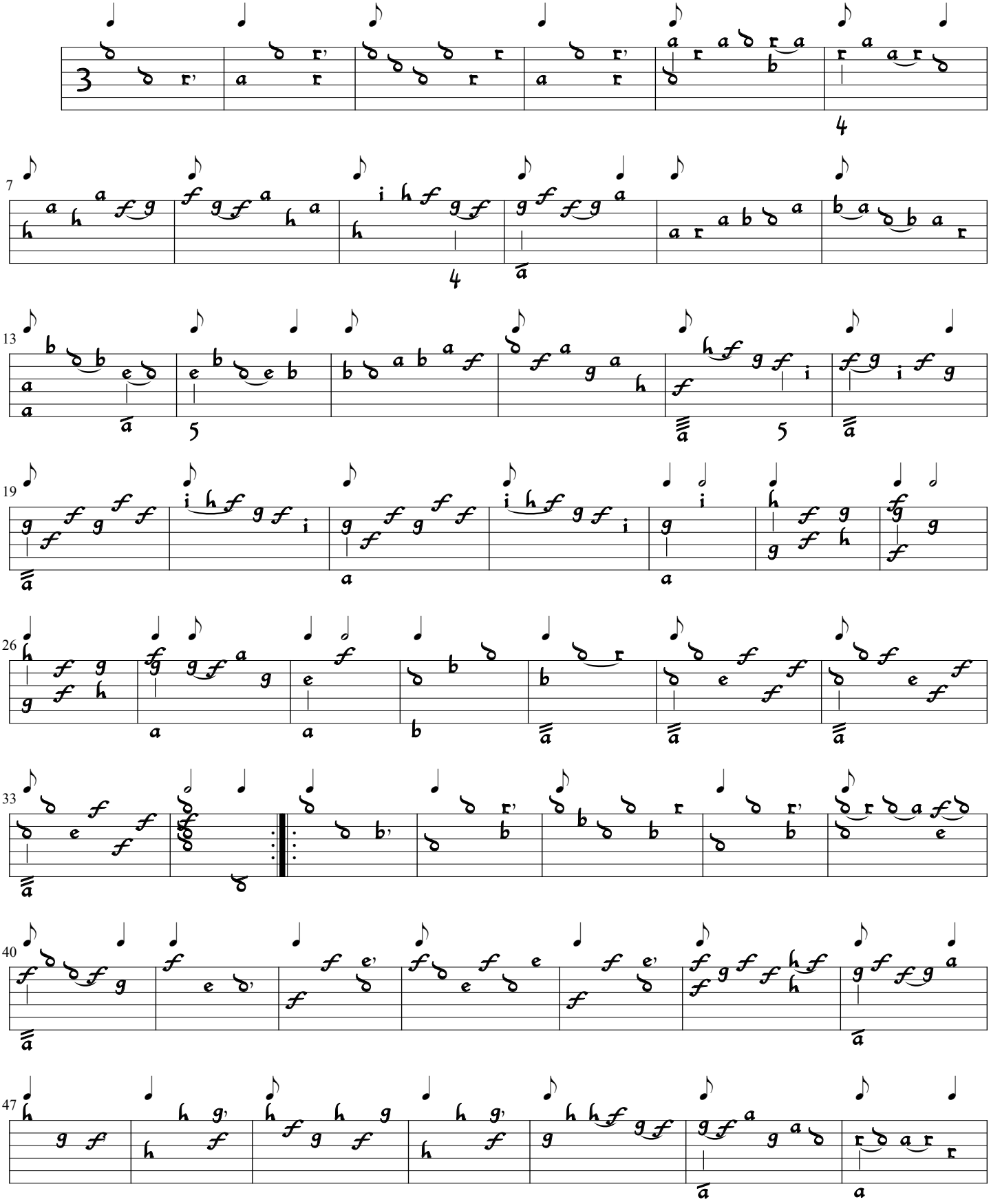
Weis 1719

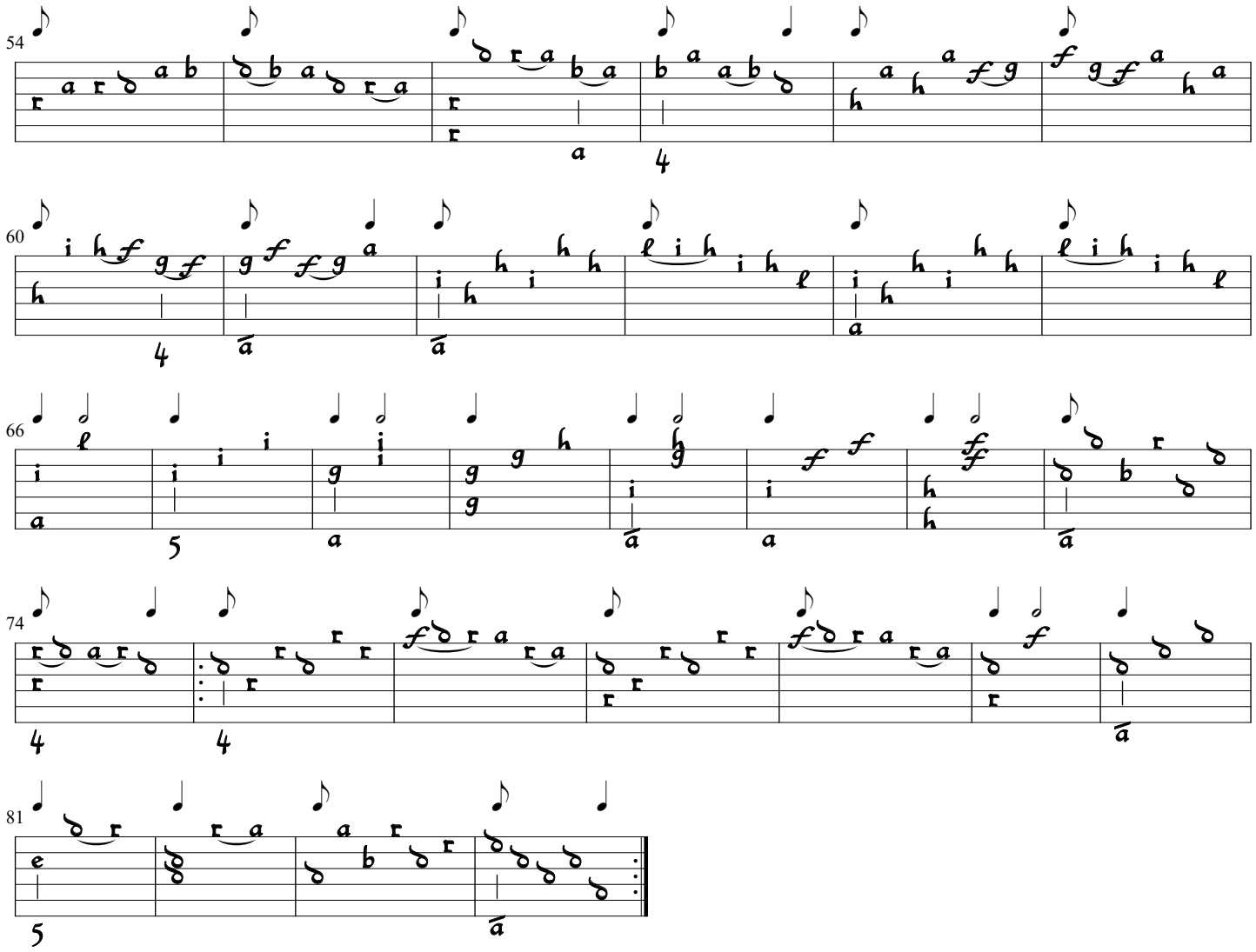

adagio
6
11
17
23
28
33
38


43
48
Weis 1719

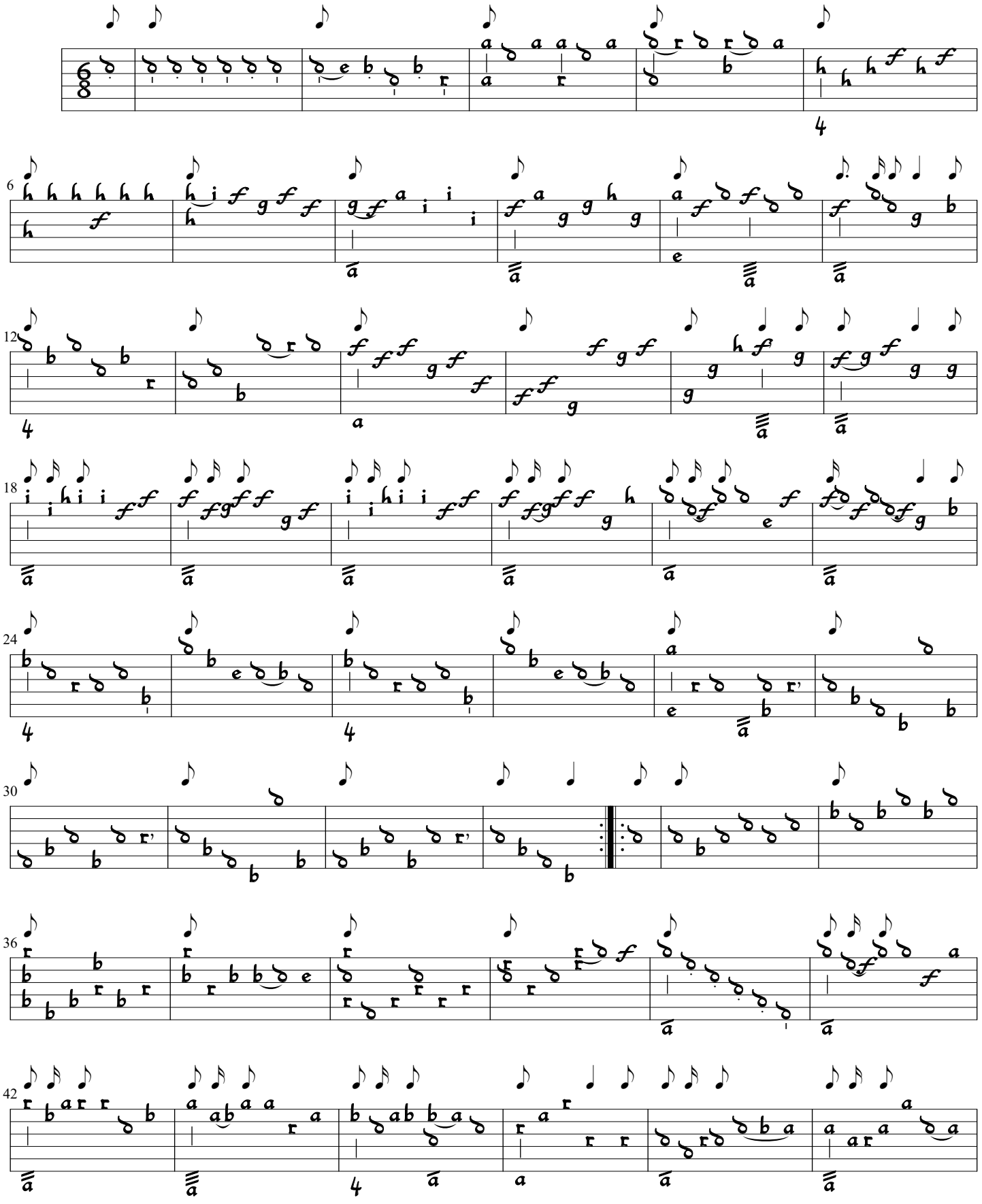


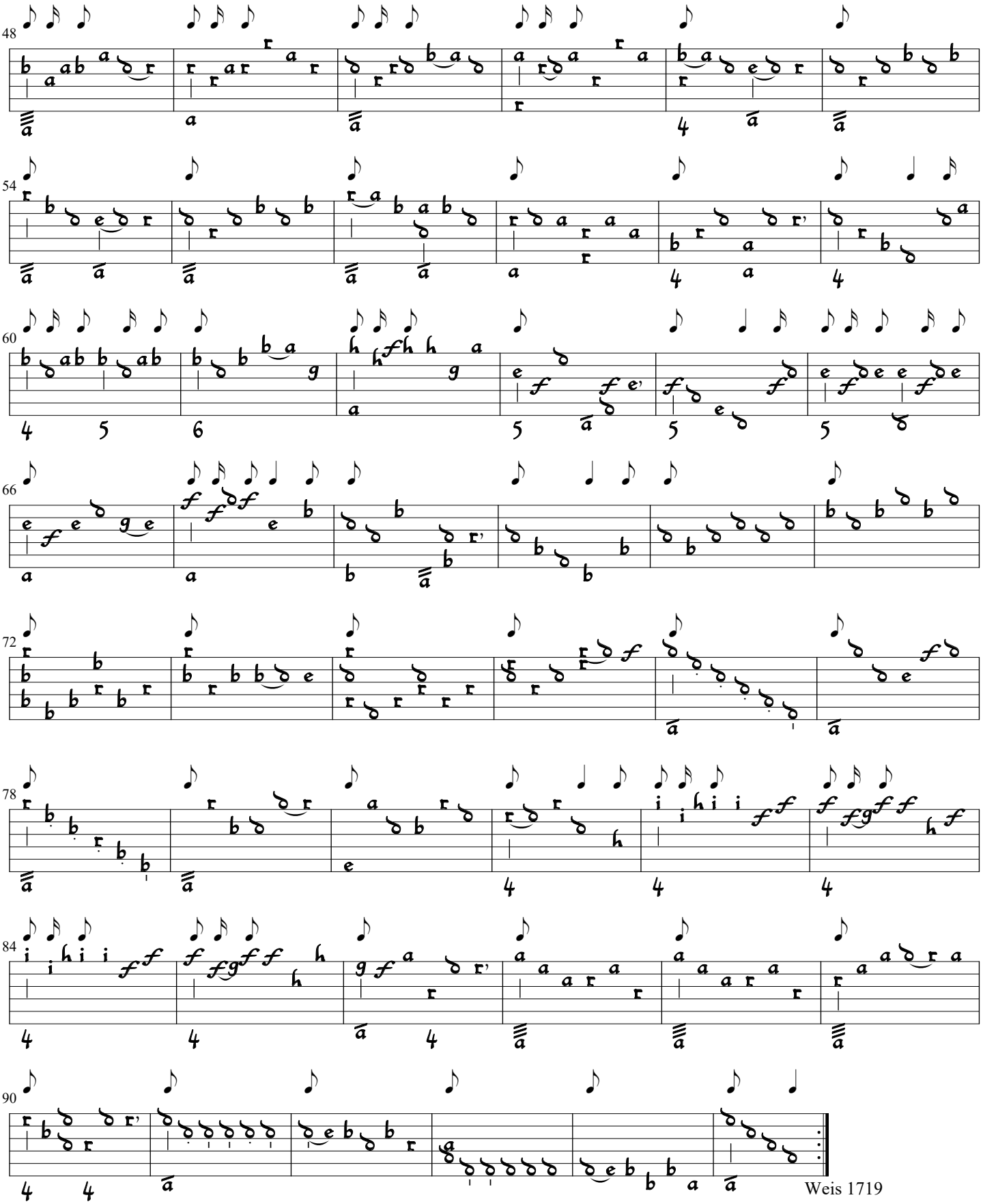

53
60
66
72
Weis 1719




54
60
66
74
81

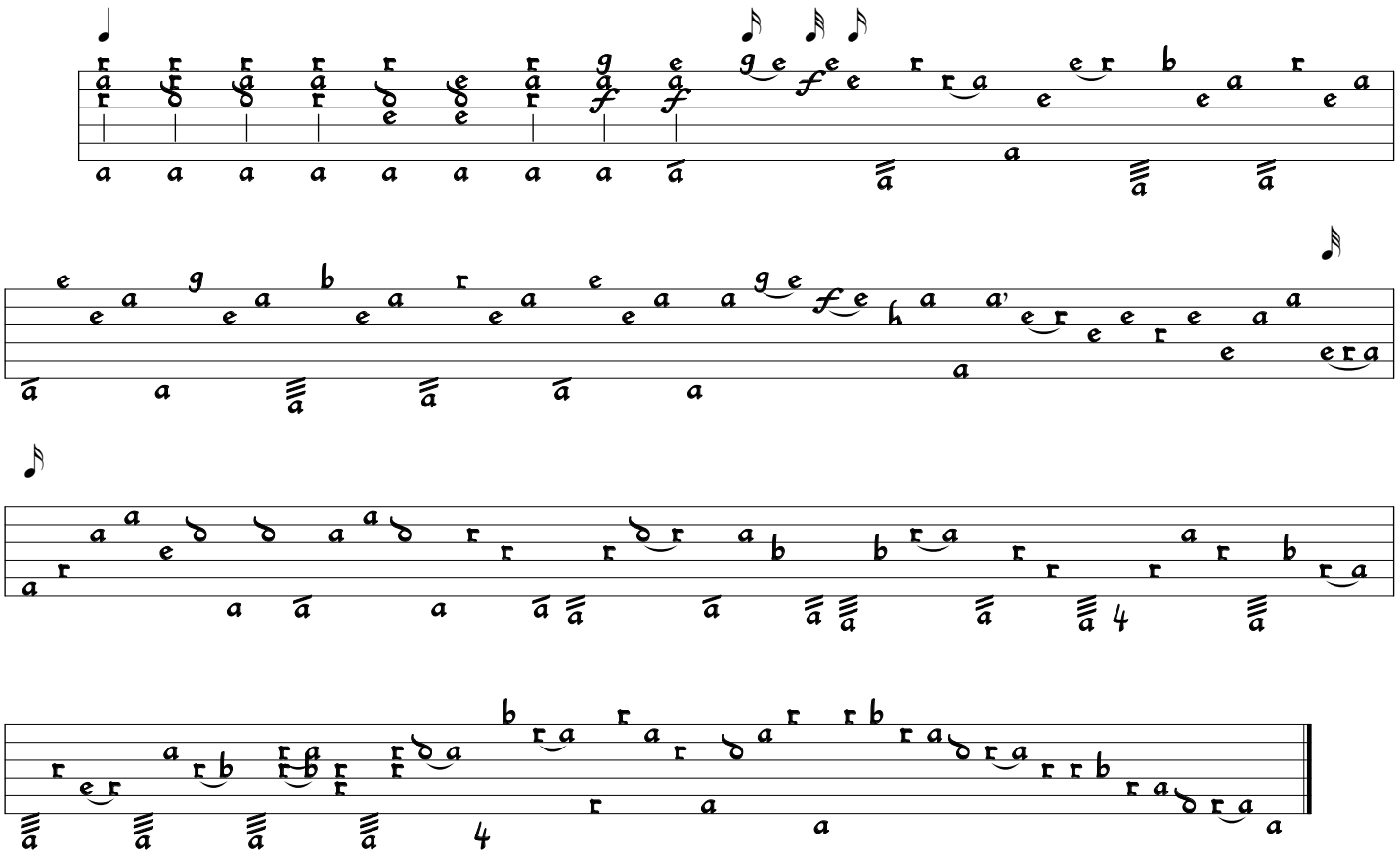
S. L. Weiss
(Lbm 30387, f. 104v - 105)



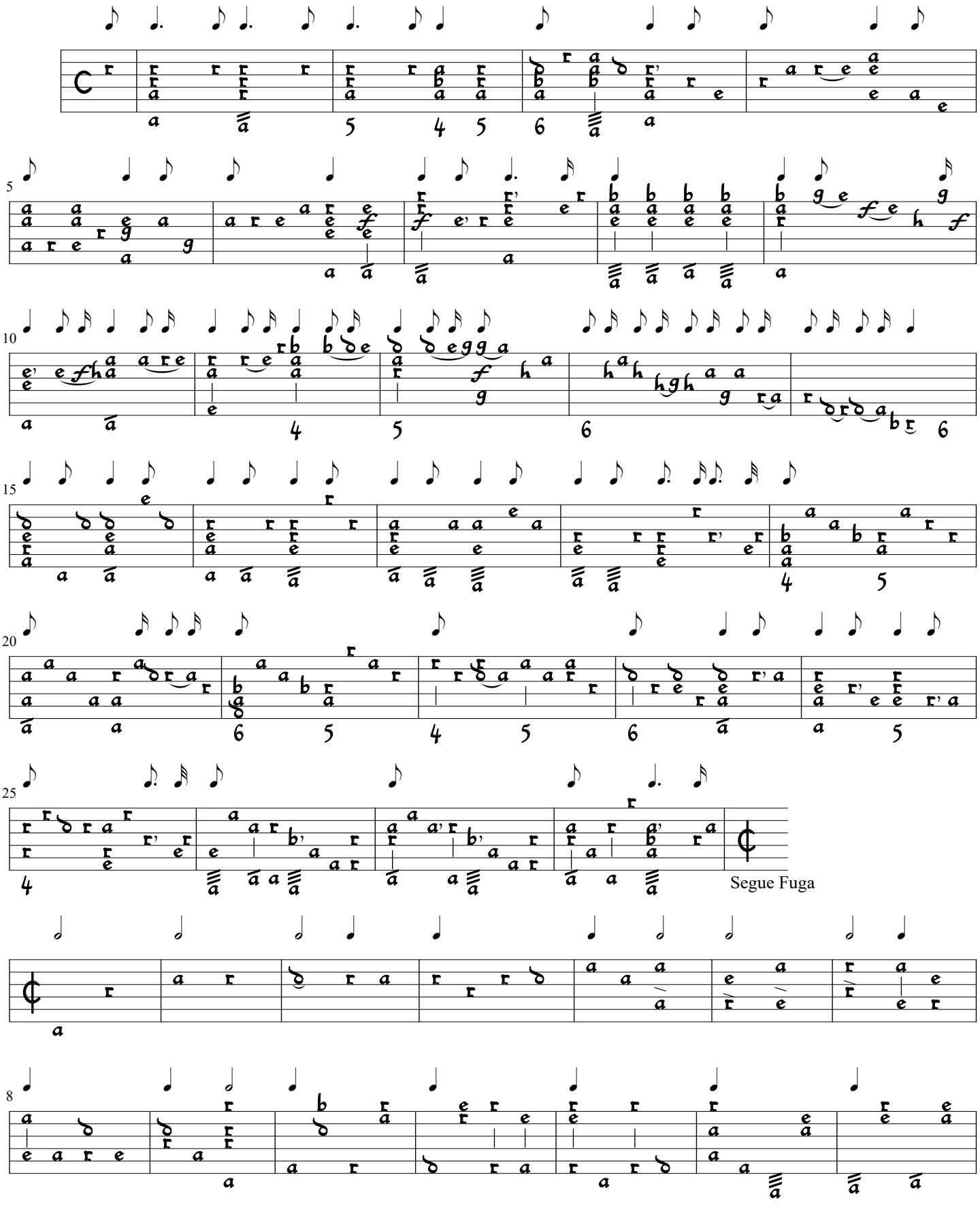

48
54
60
66
72
78
84
90
Weis 1719

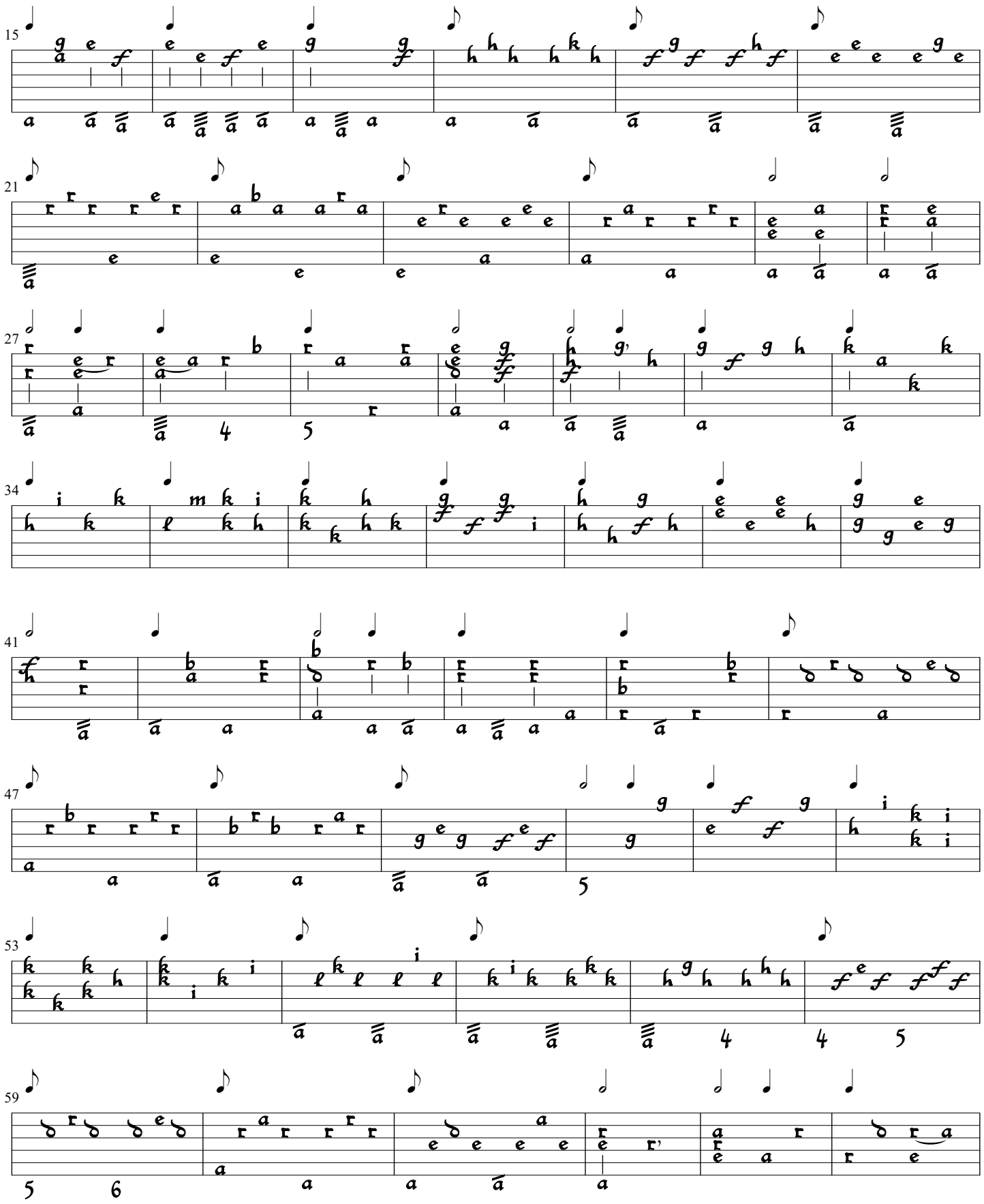
Sonata in G
i. Preludie

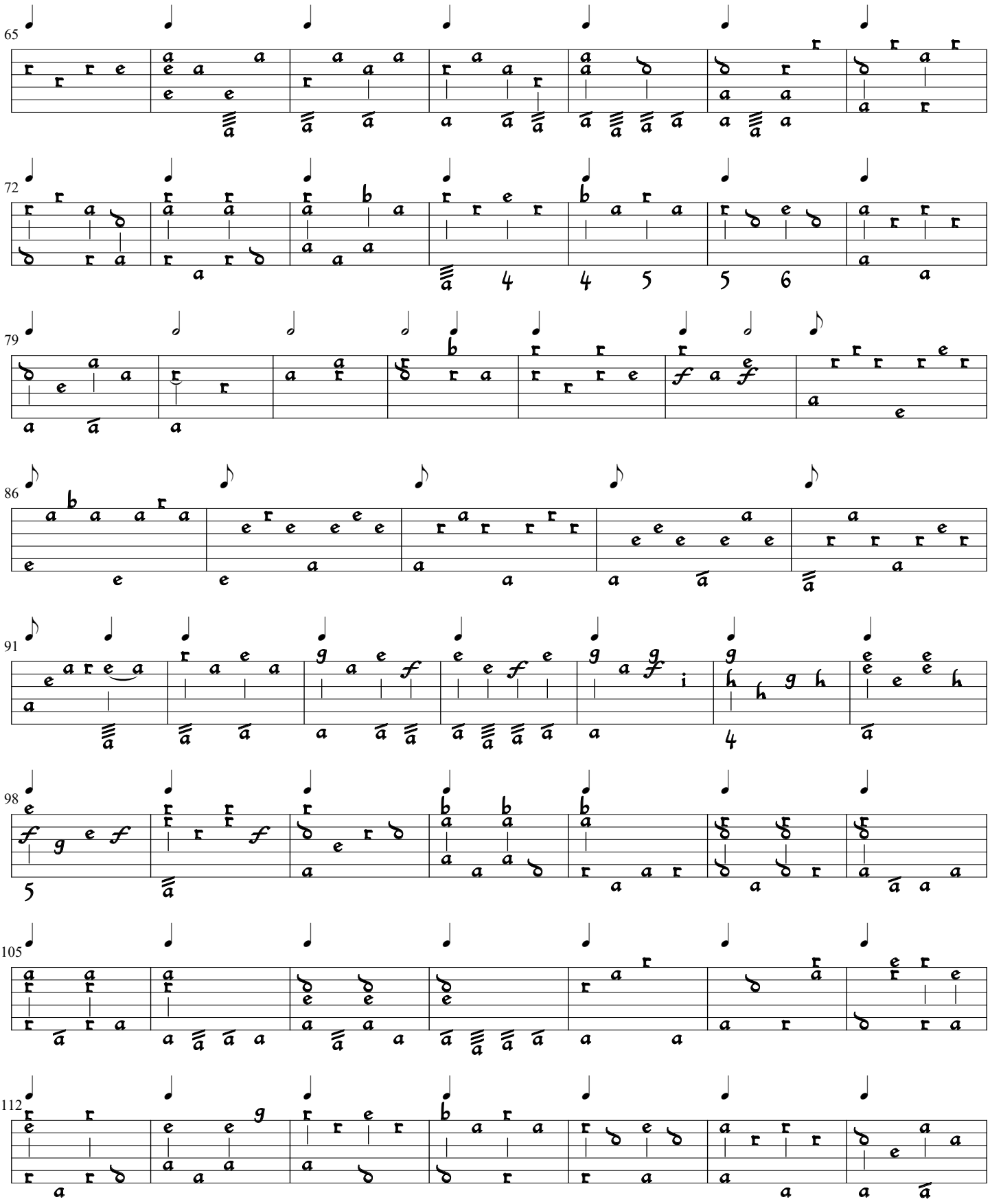
S. L. Weiss
(Lbm 30387, f. 105v)

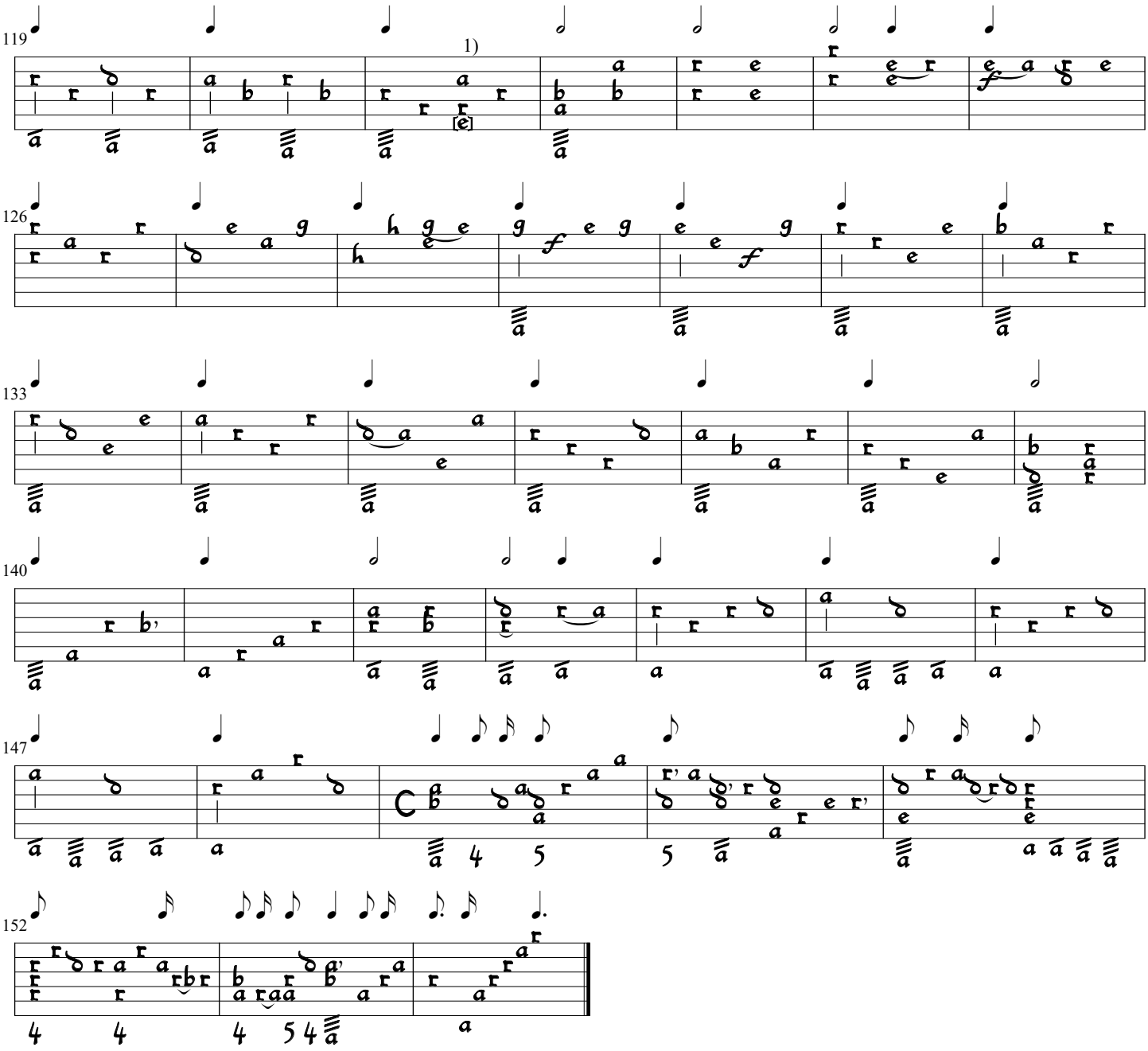


S. L. Weiss
(Lbm 30387, f. 106 - 107)

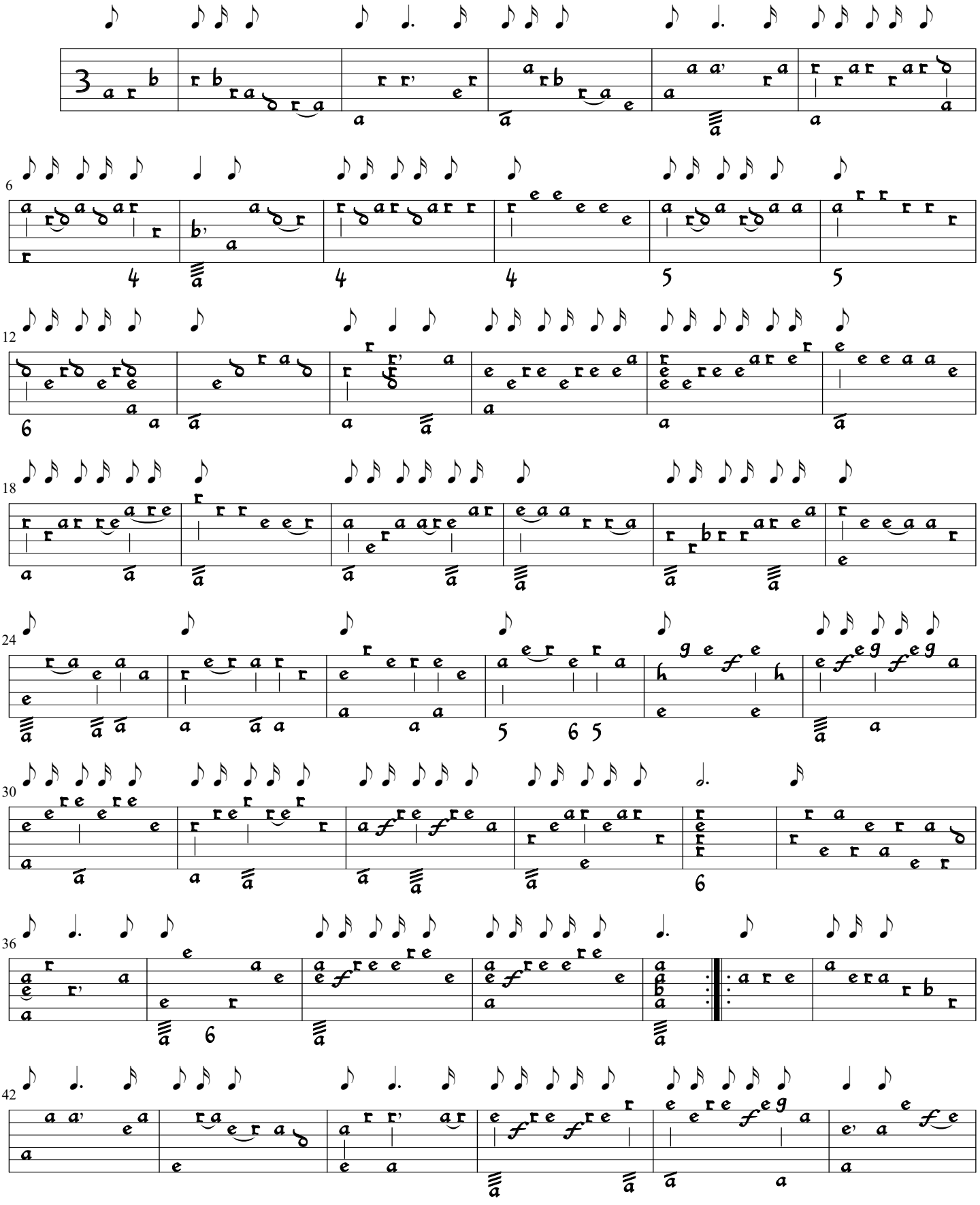


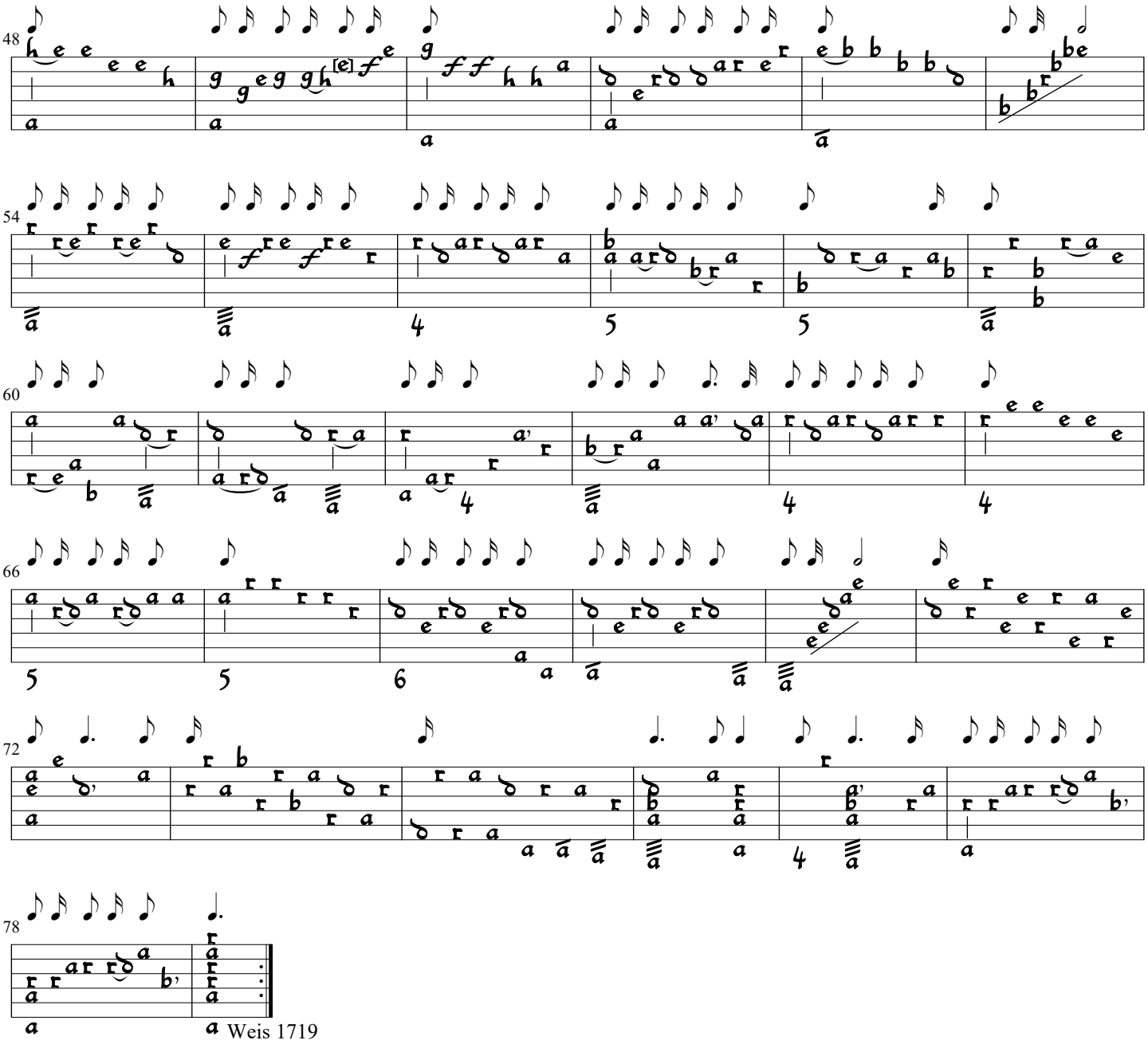


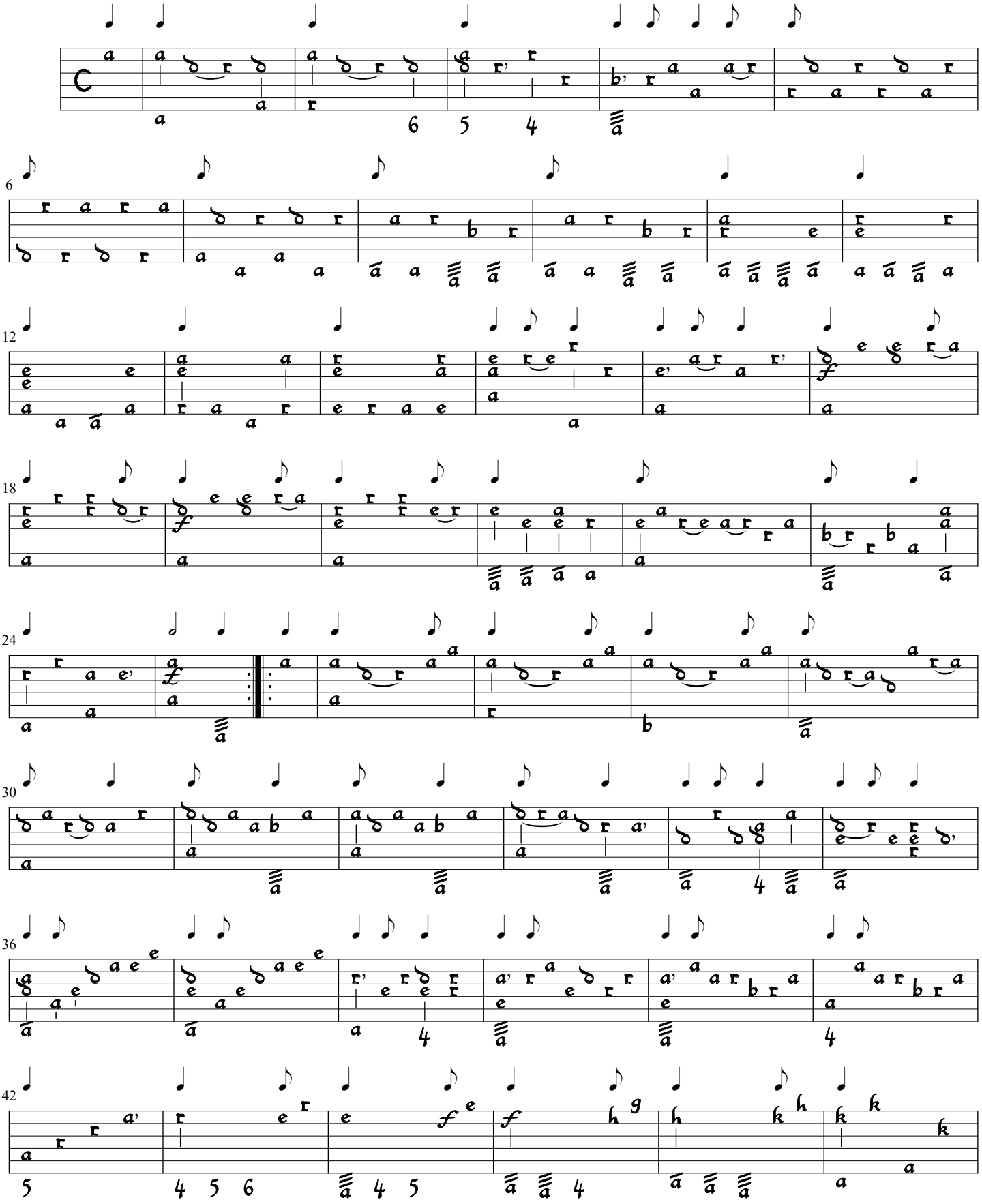

65
72
79
86
91
98
105
112

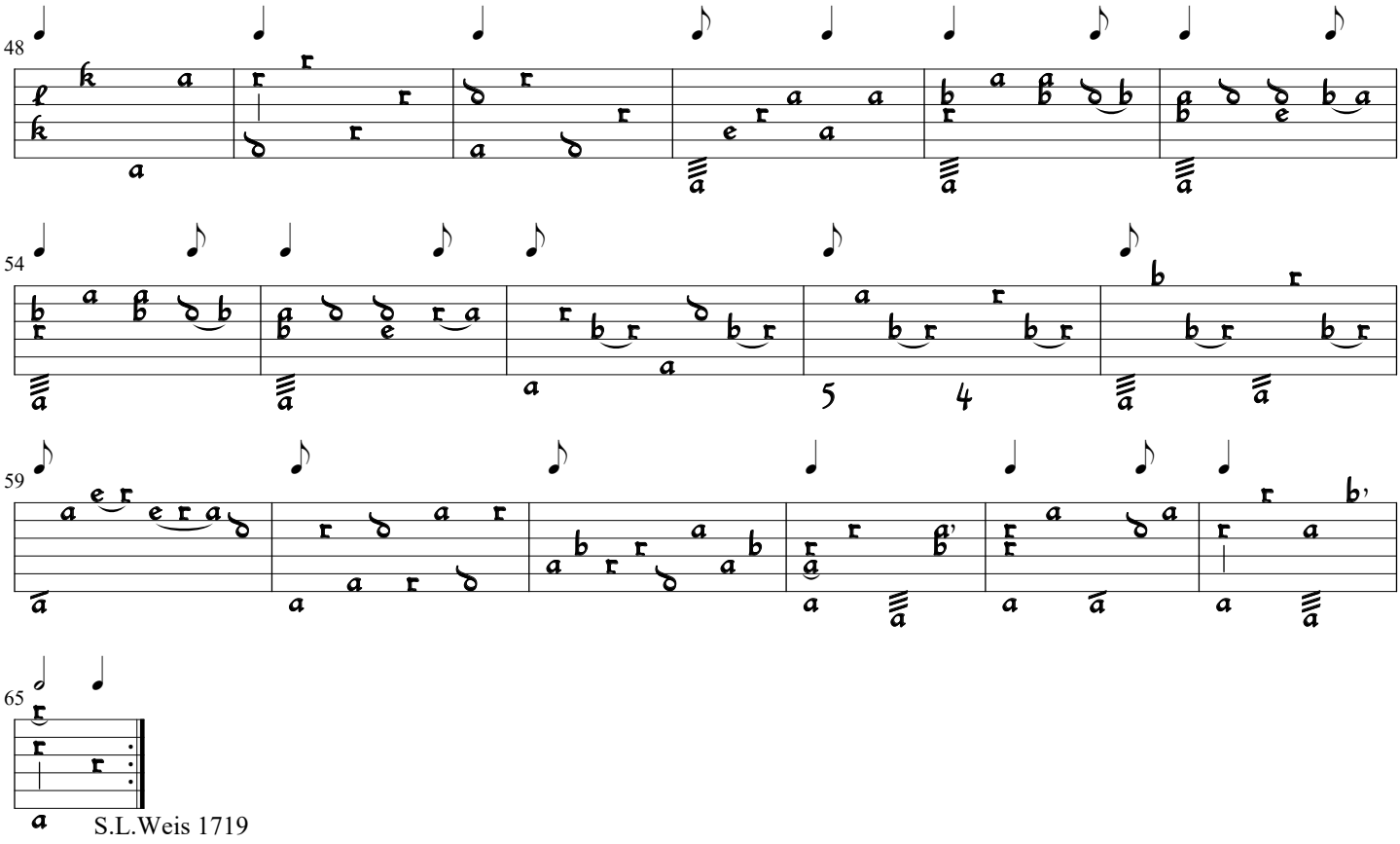


1) Bass C# is an octave lower in ms.



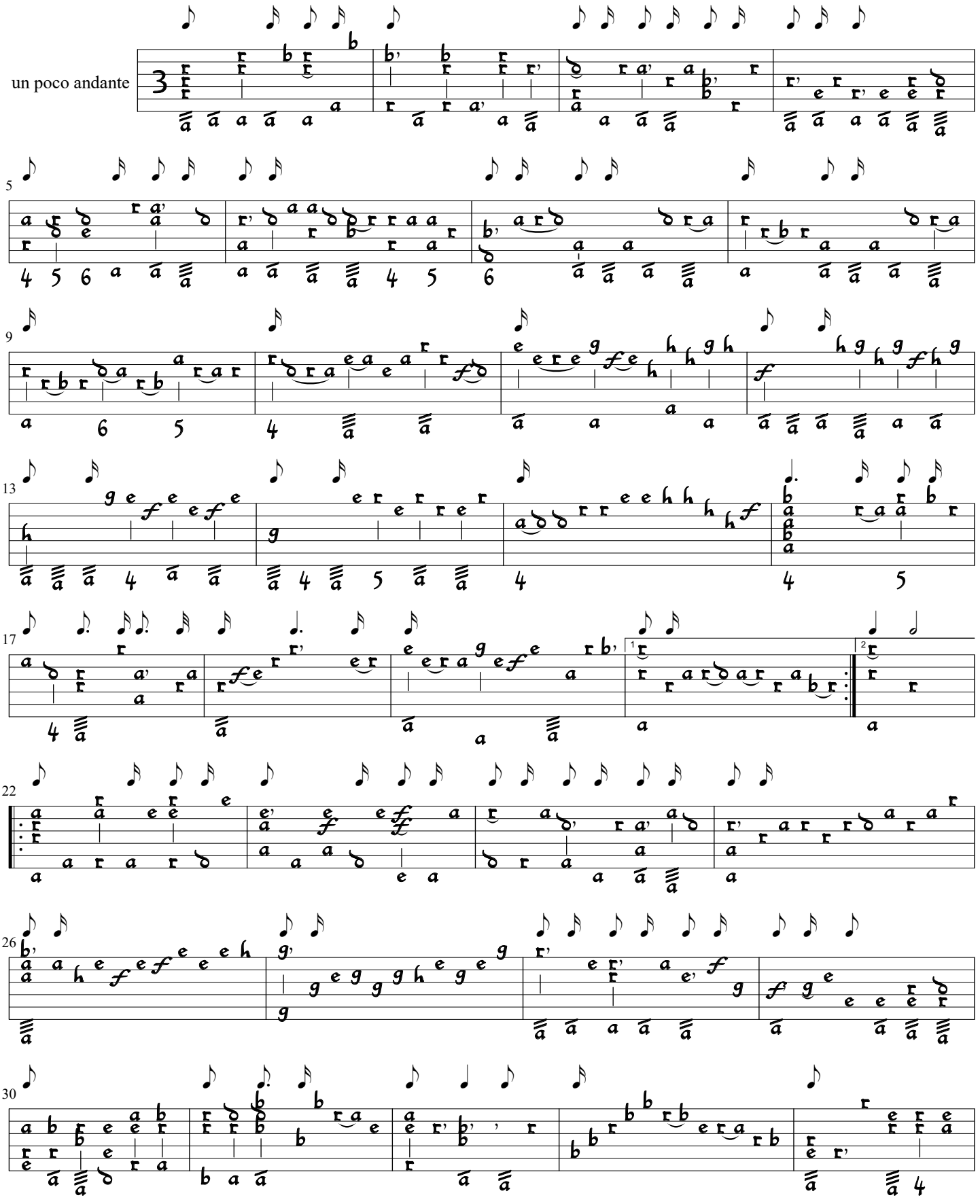

48
54
60
66
72
78
Weis 1719

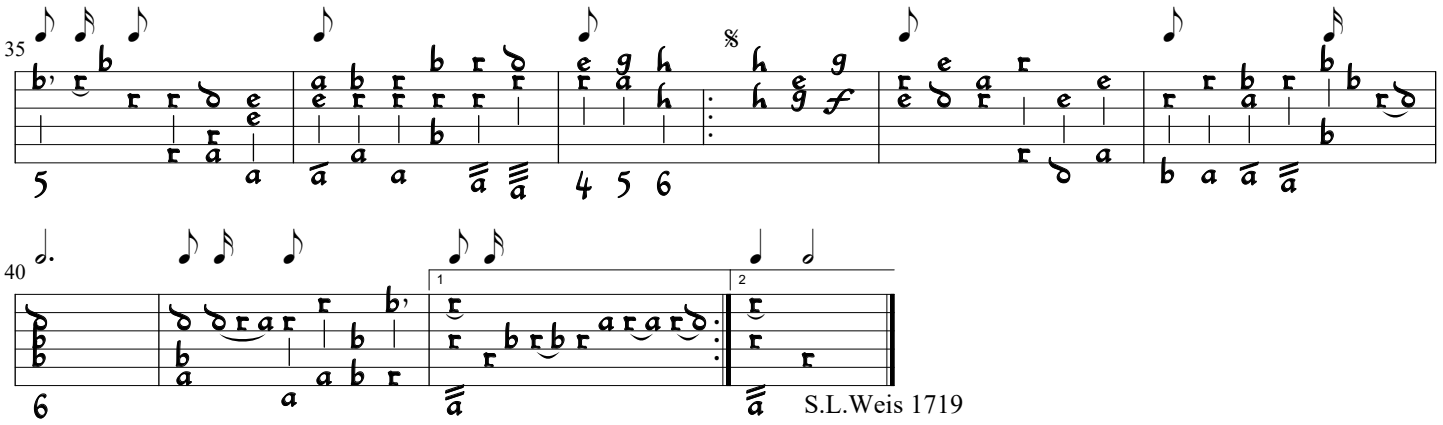




S.L.Weis 1719

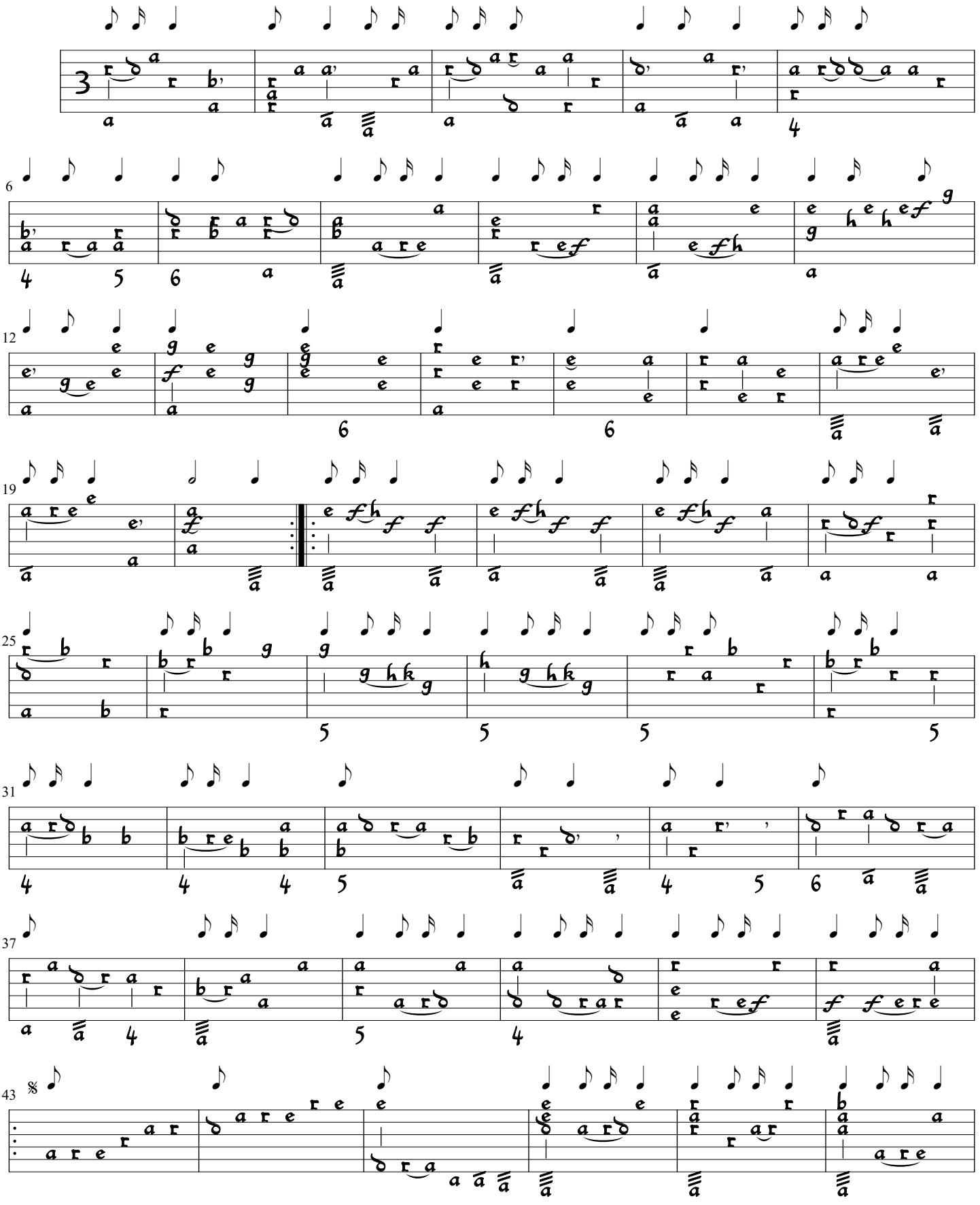
S. L. Weiss
(Lbm 30387, f. 109v - 110)

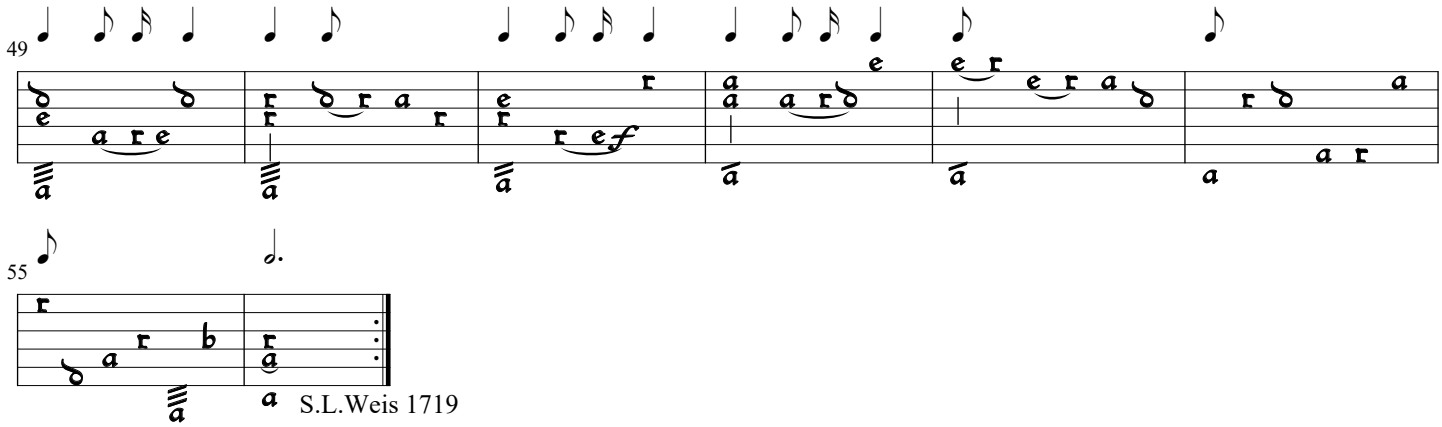




S.L.Weis 1719

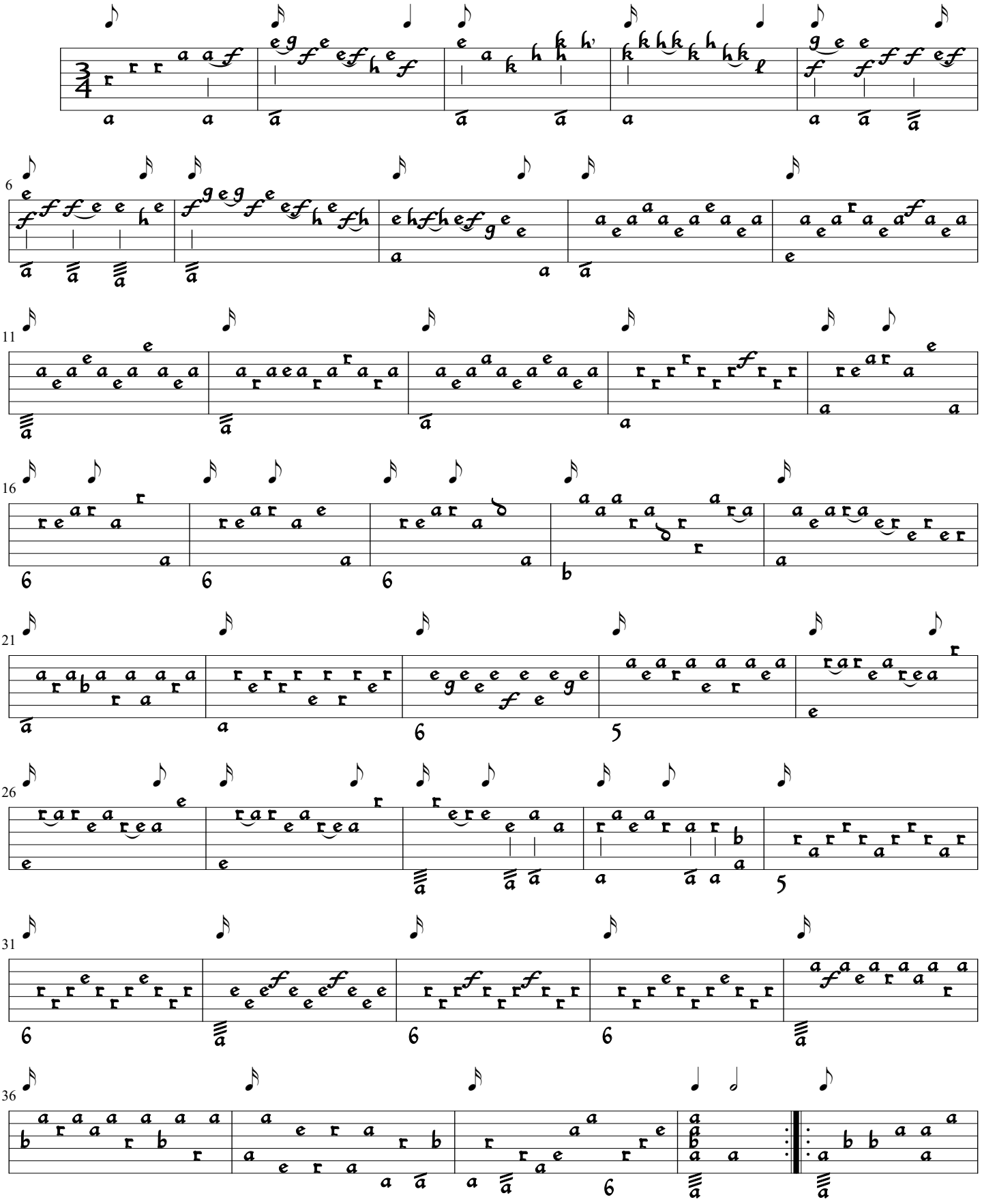
S. L. Weiss
(Lbm 30387, f. 110v - 111)

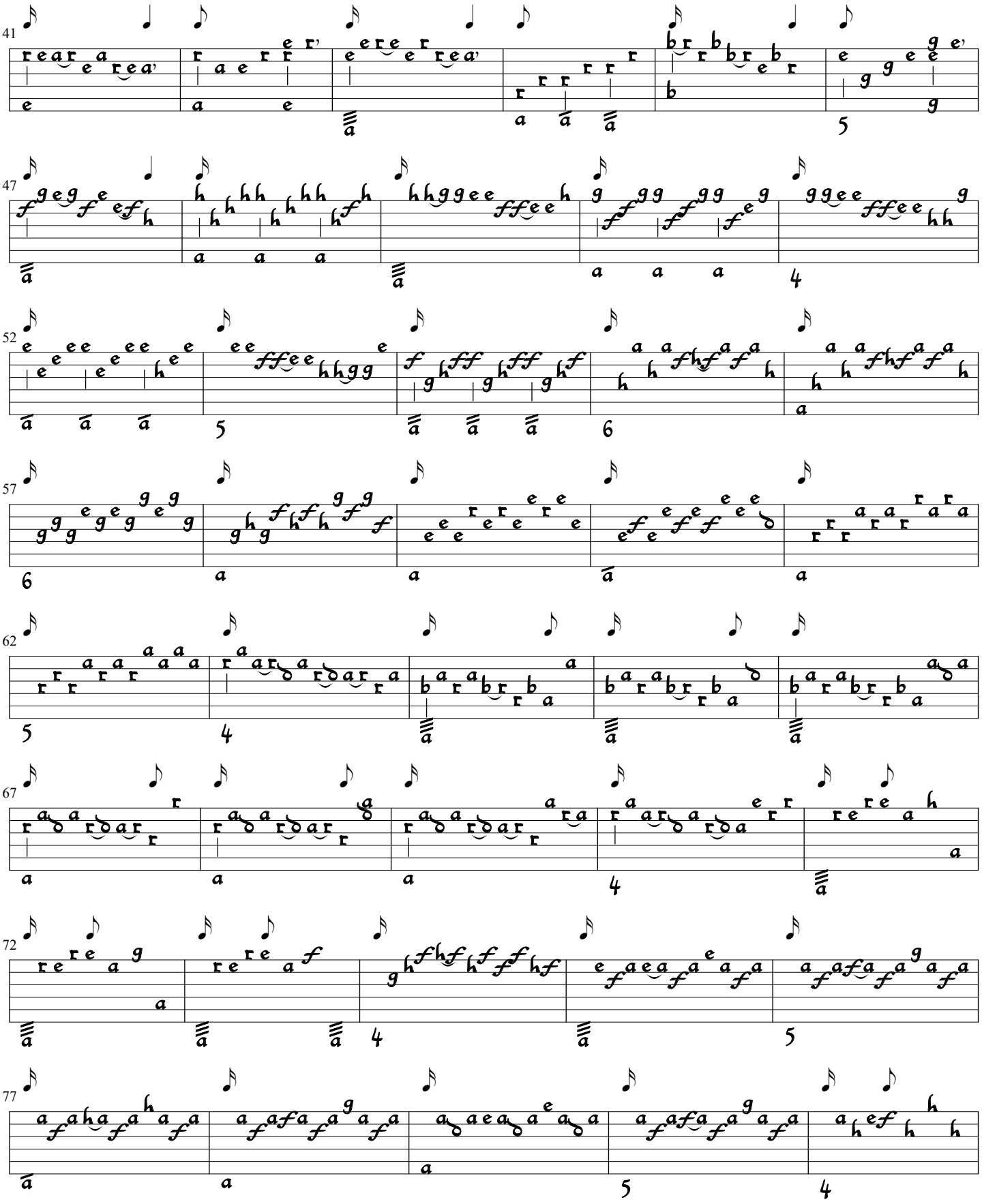


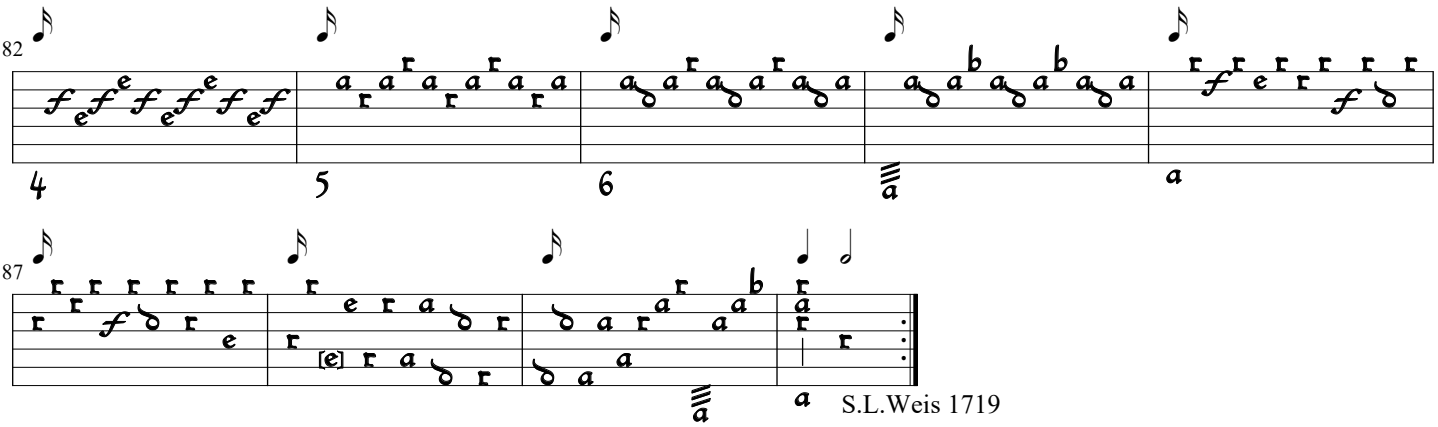


S.L.Weis 1719

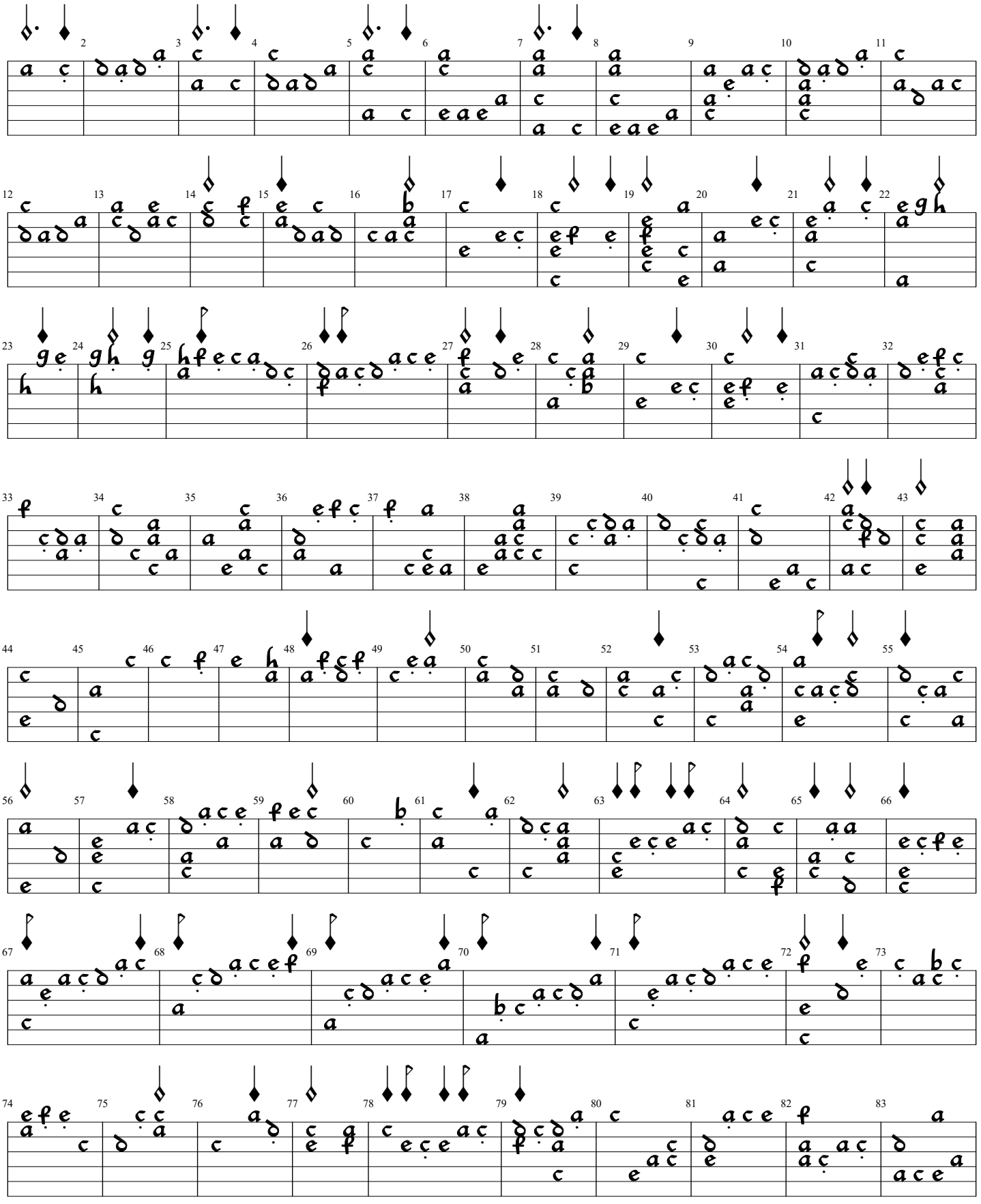
vii. Allegro

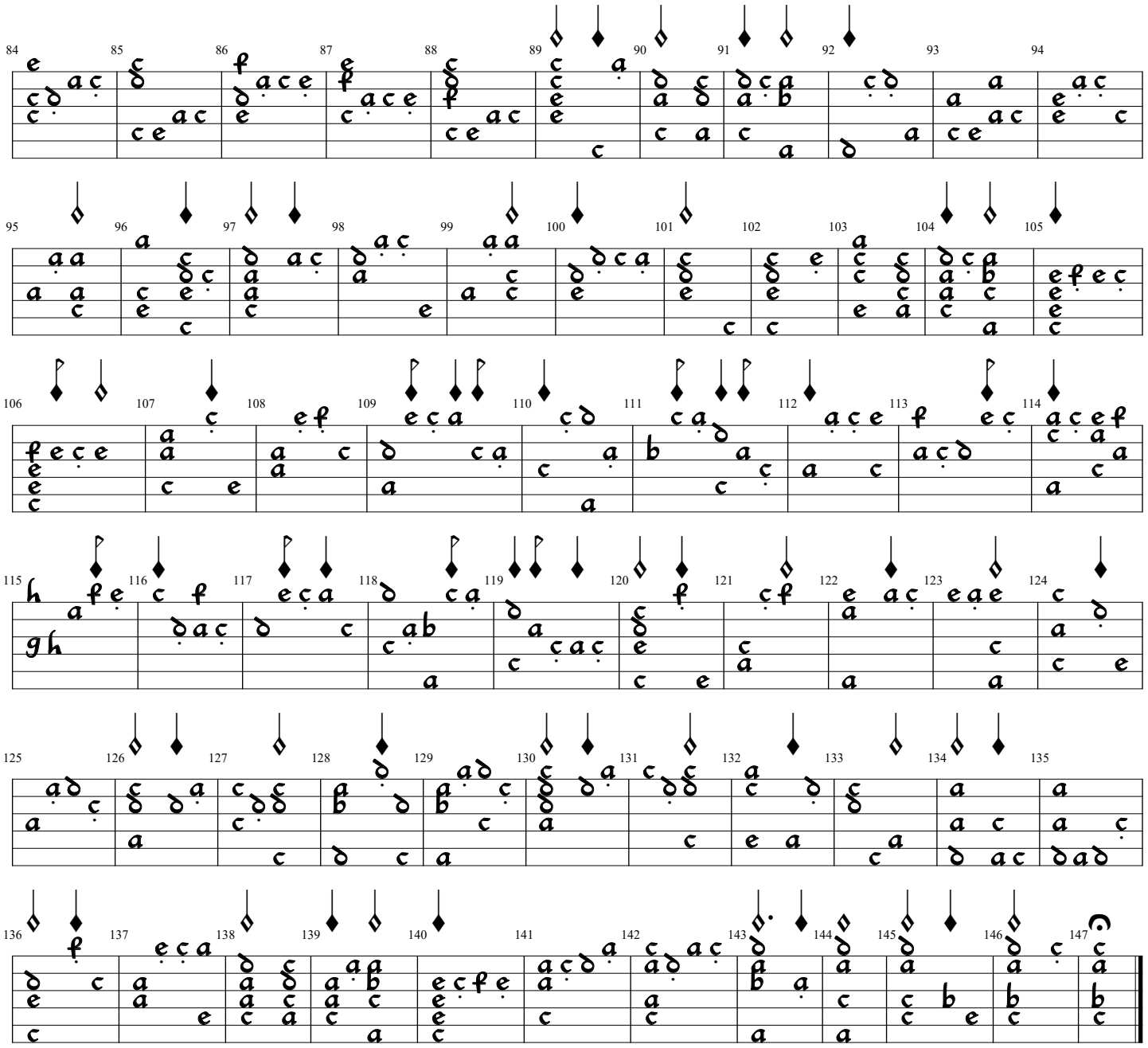


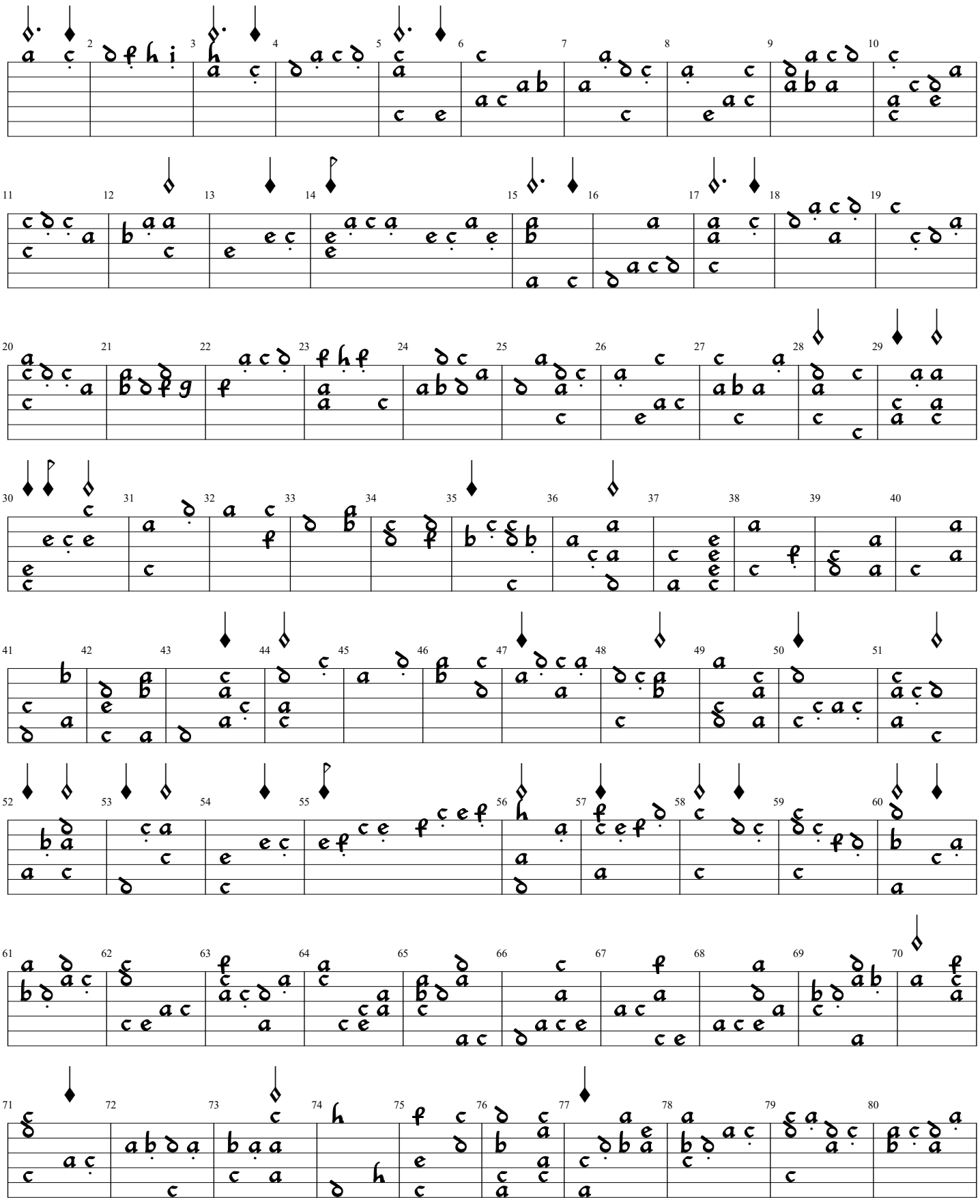


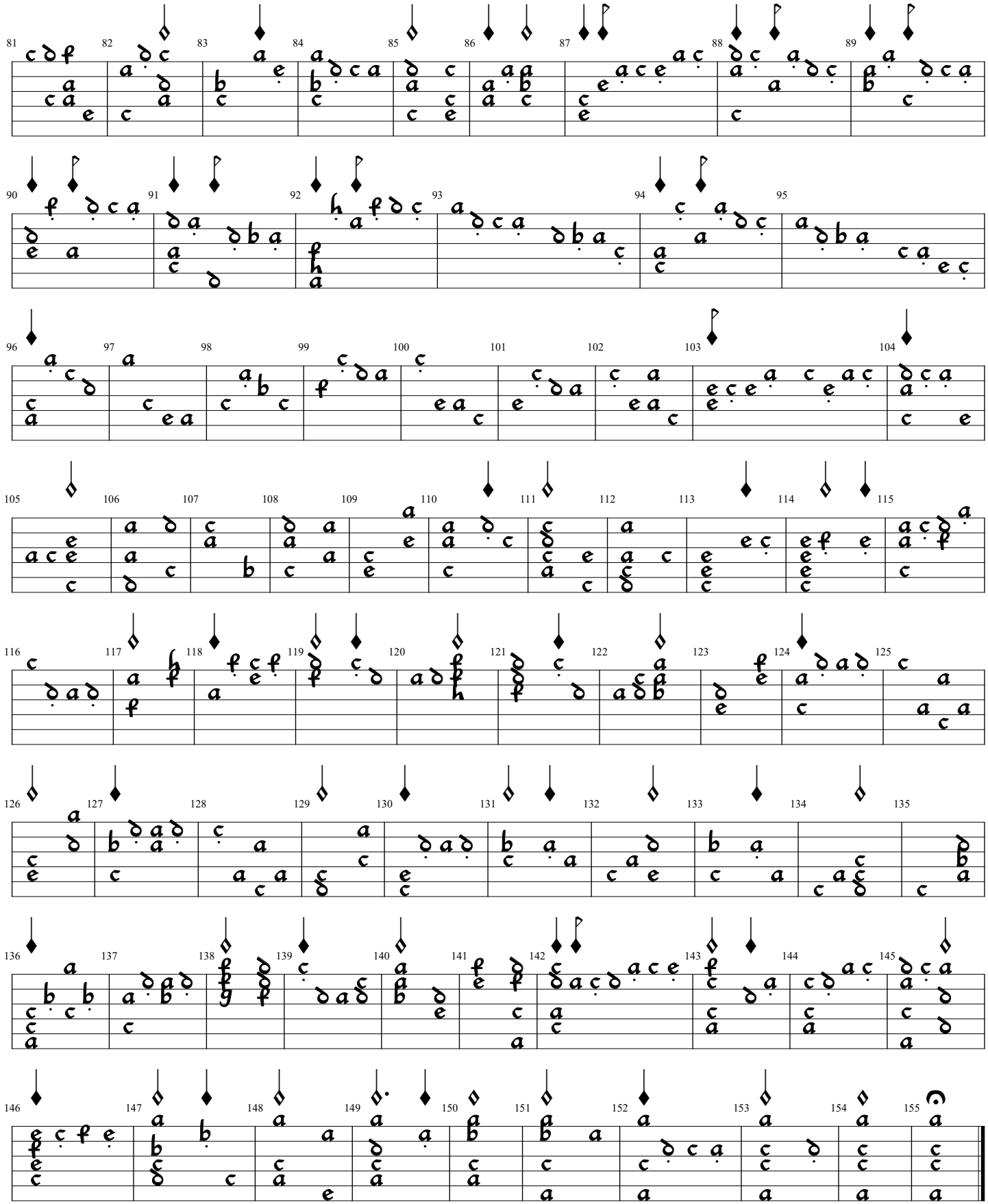


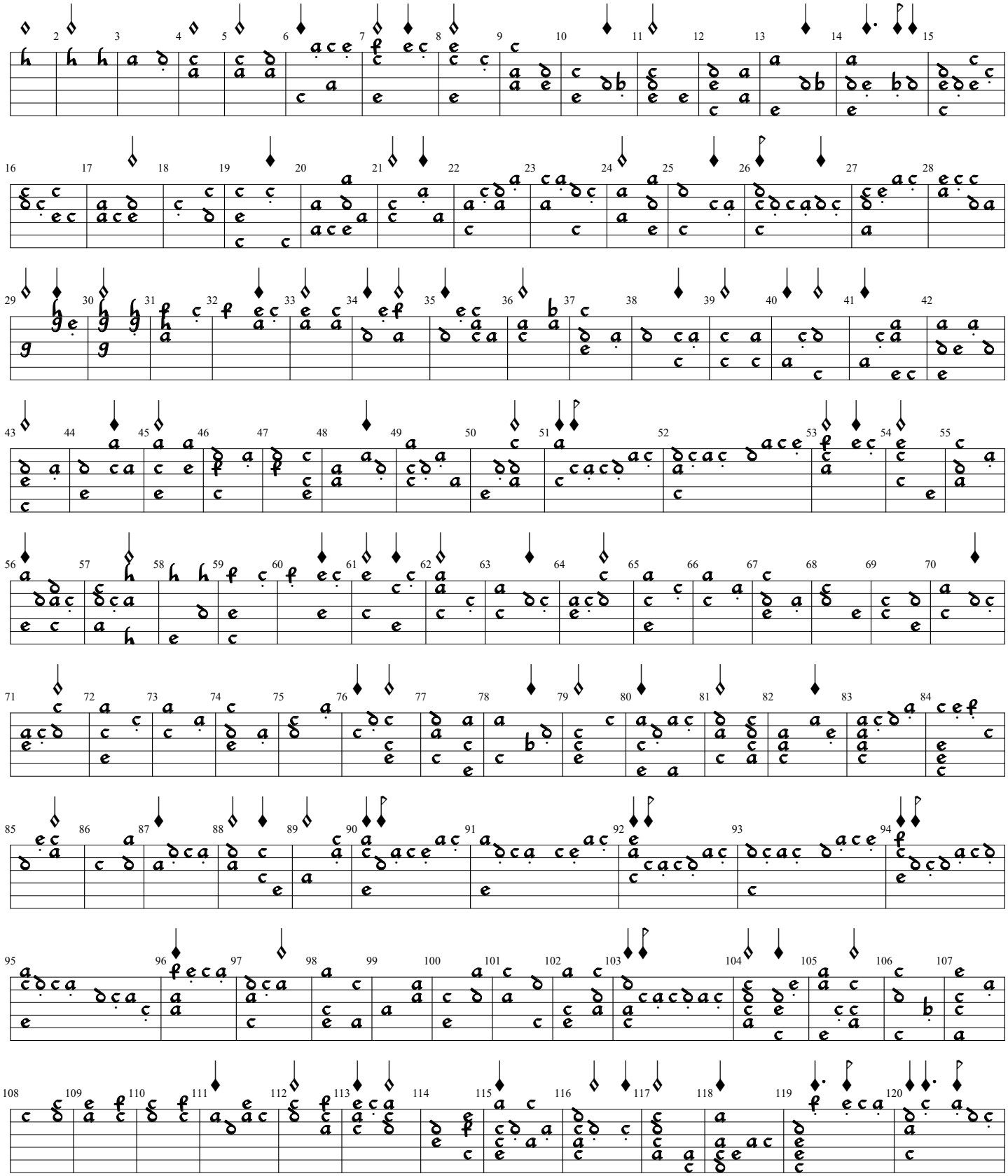
S.L.Weis 1719

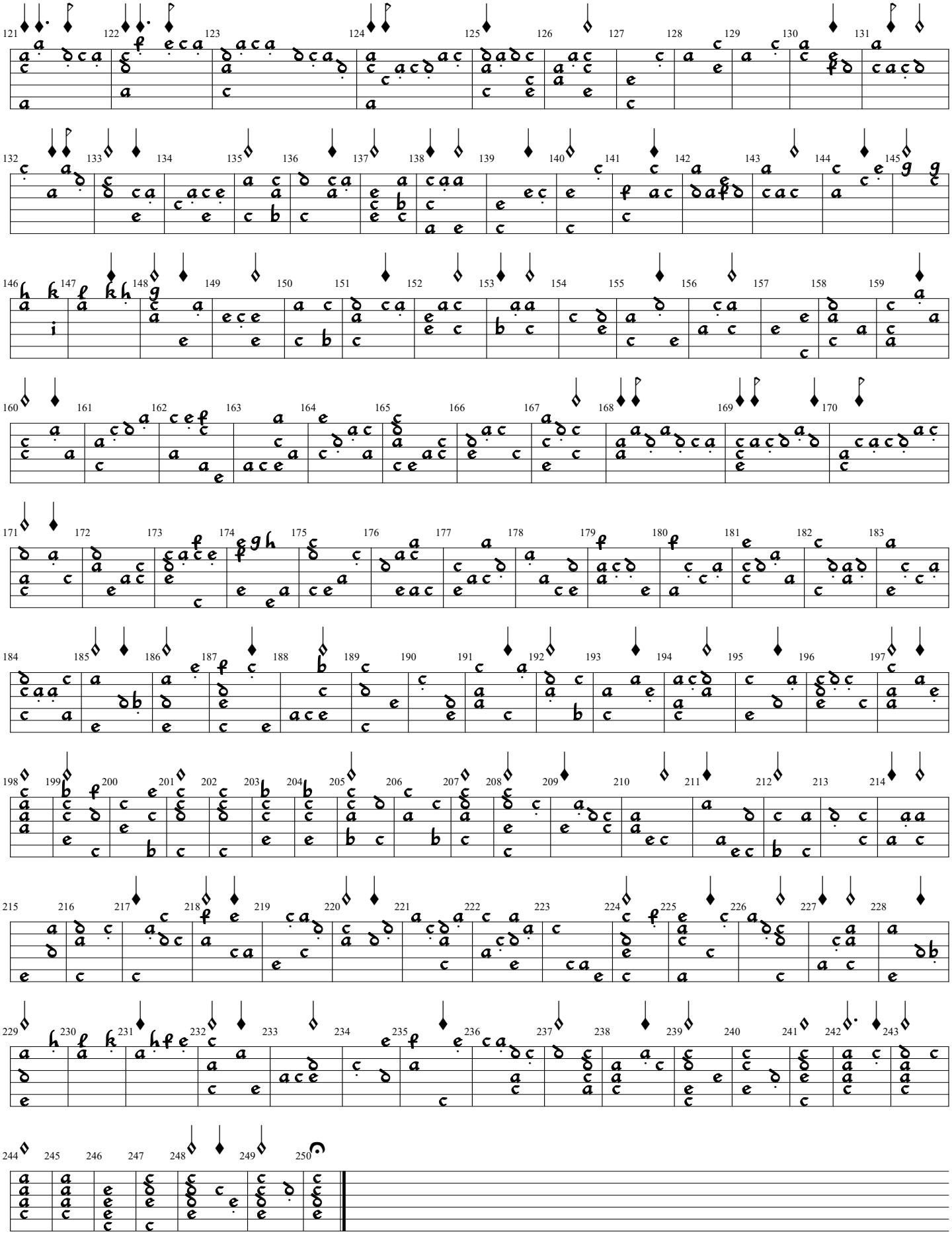


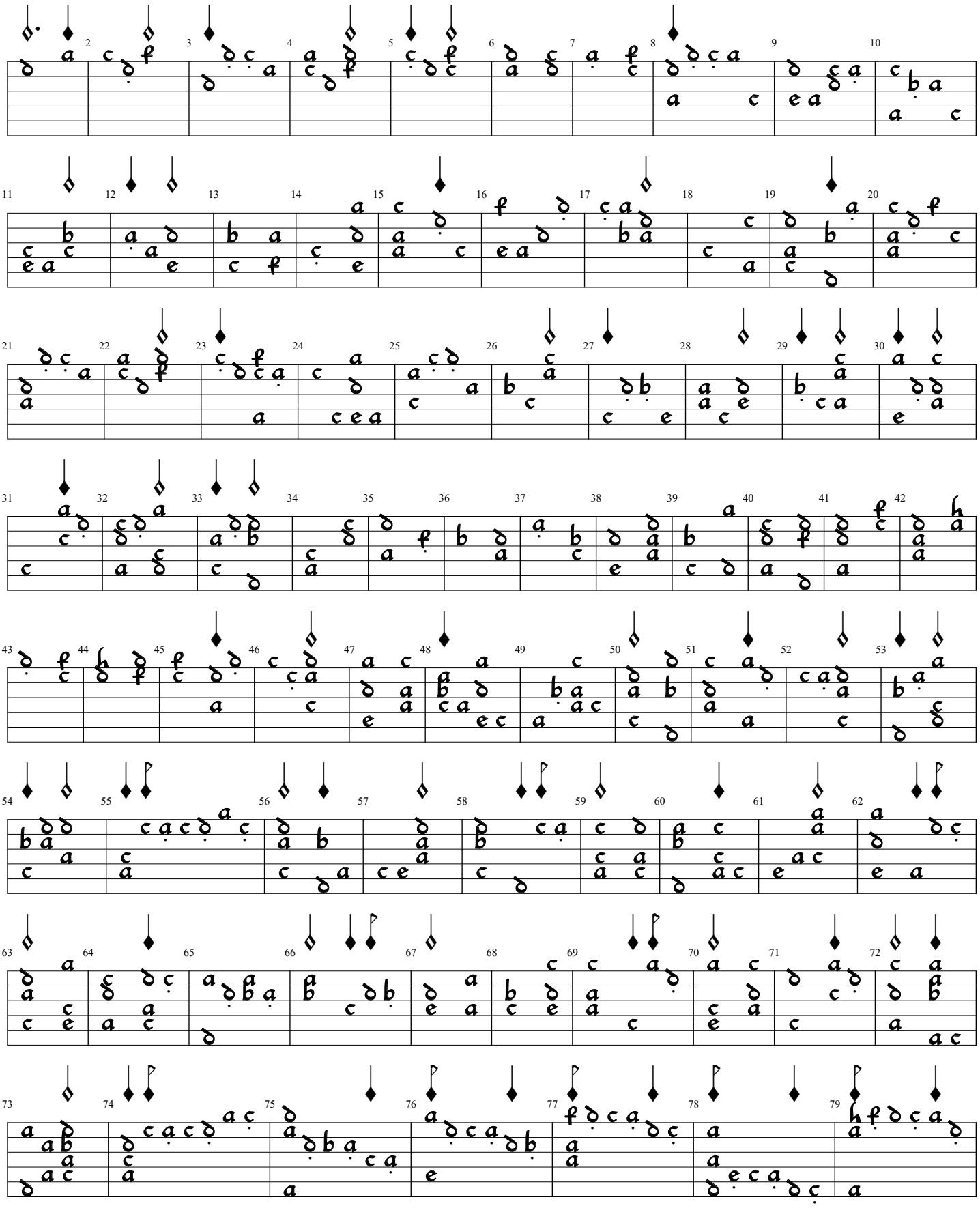


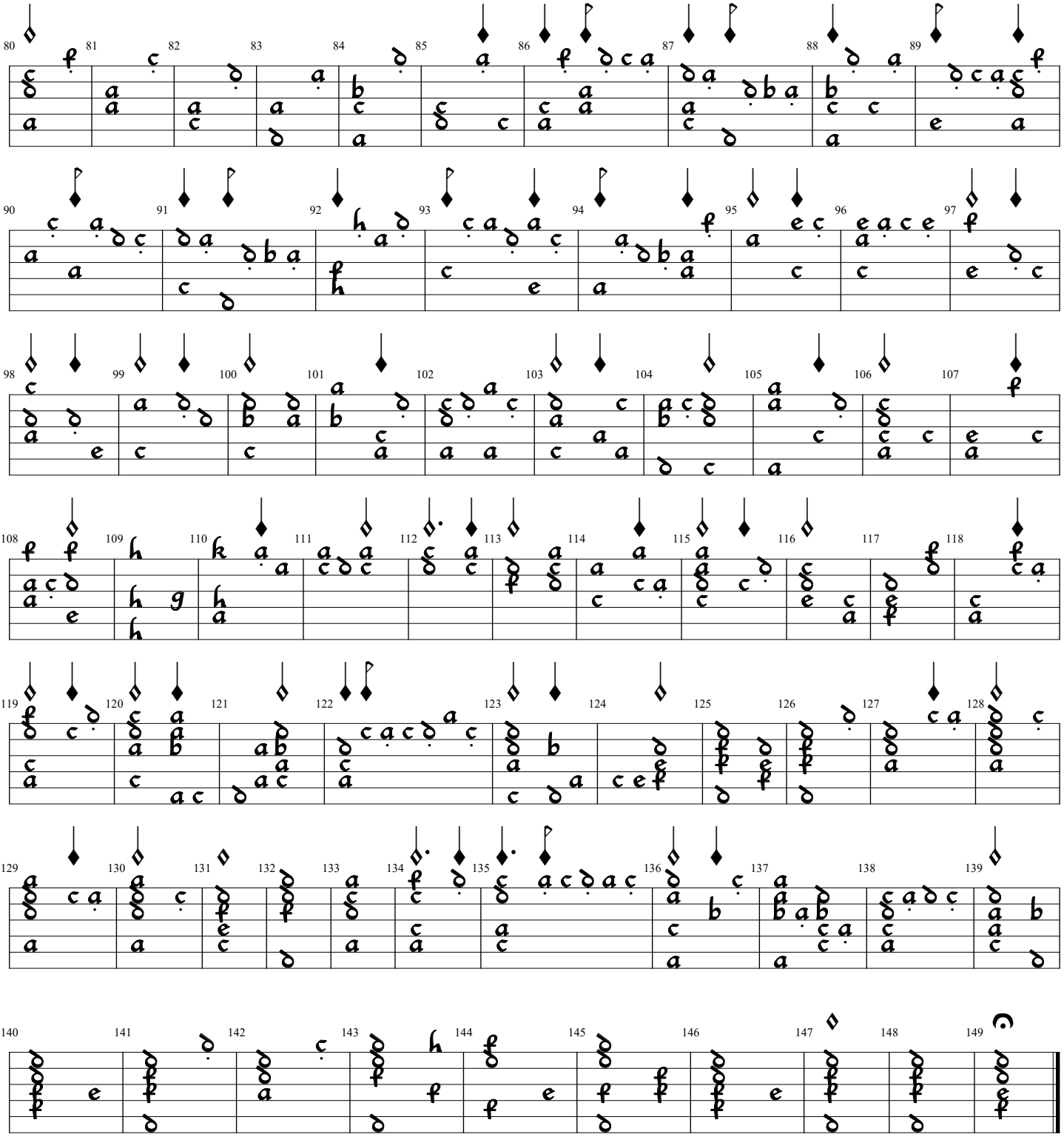


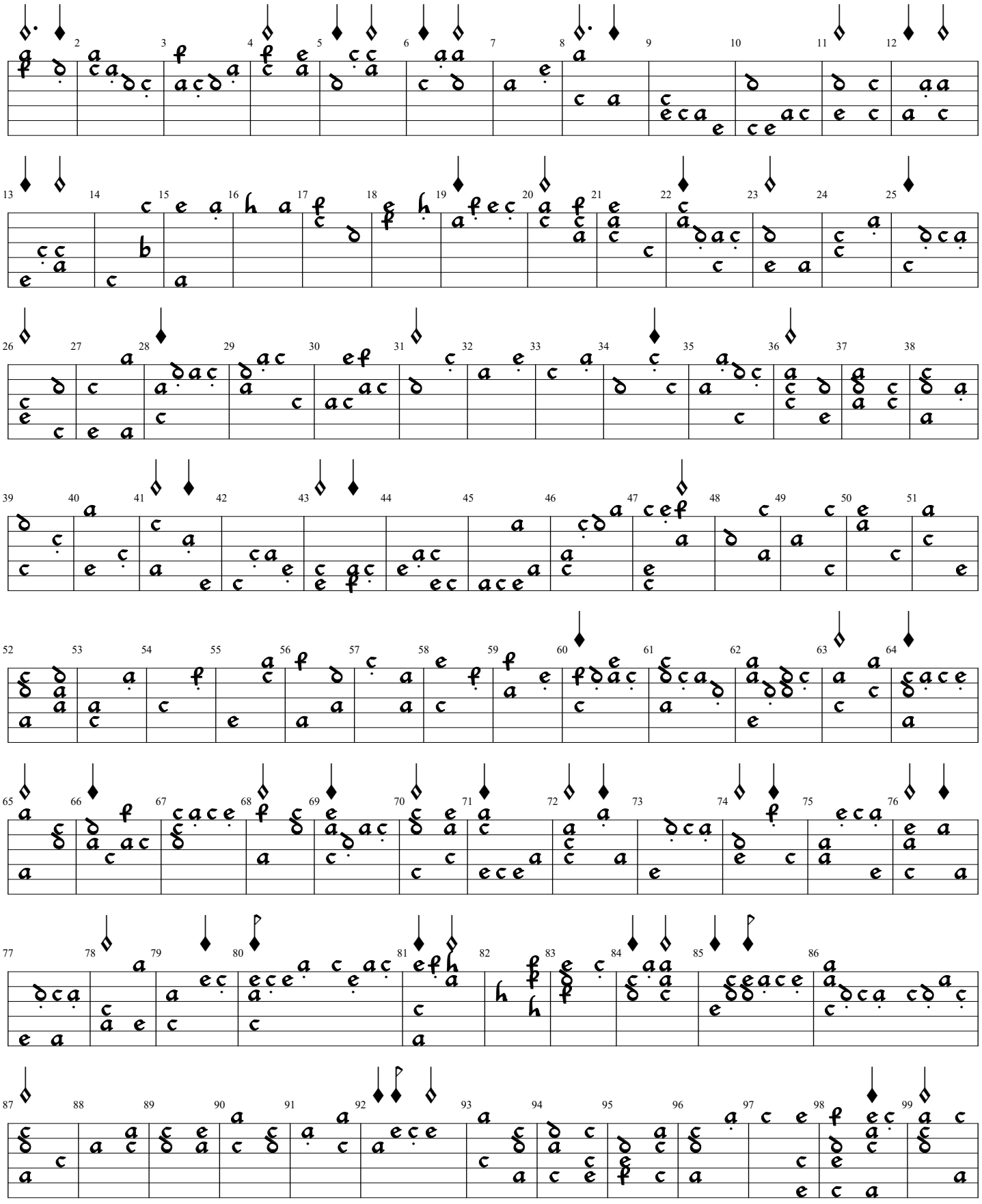


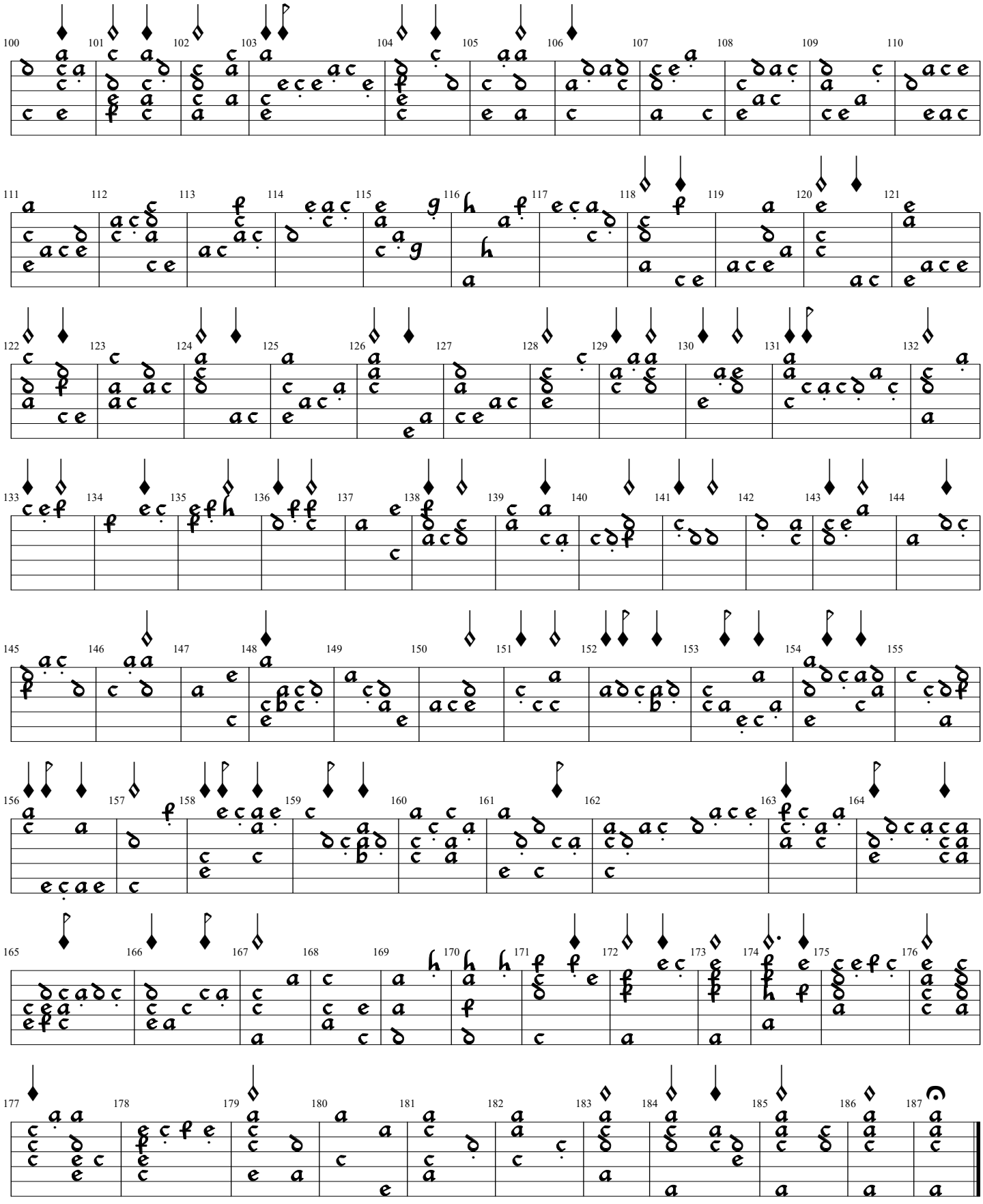


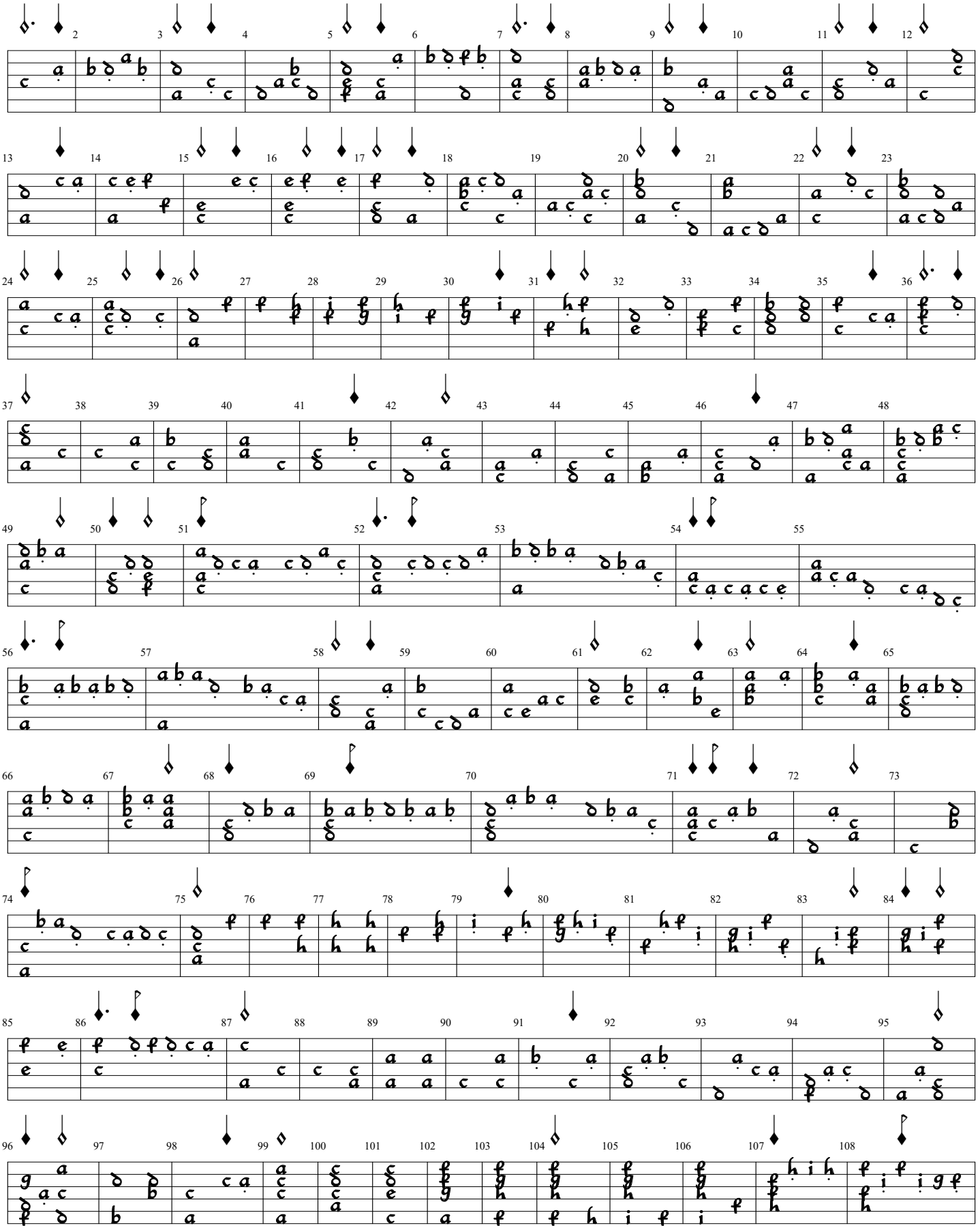


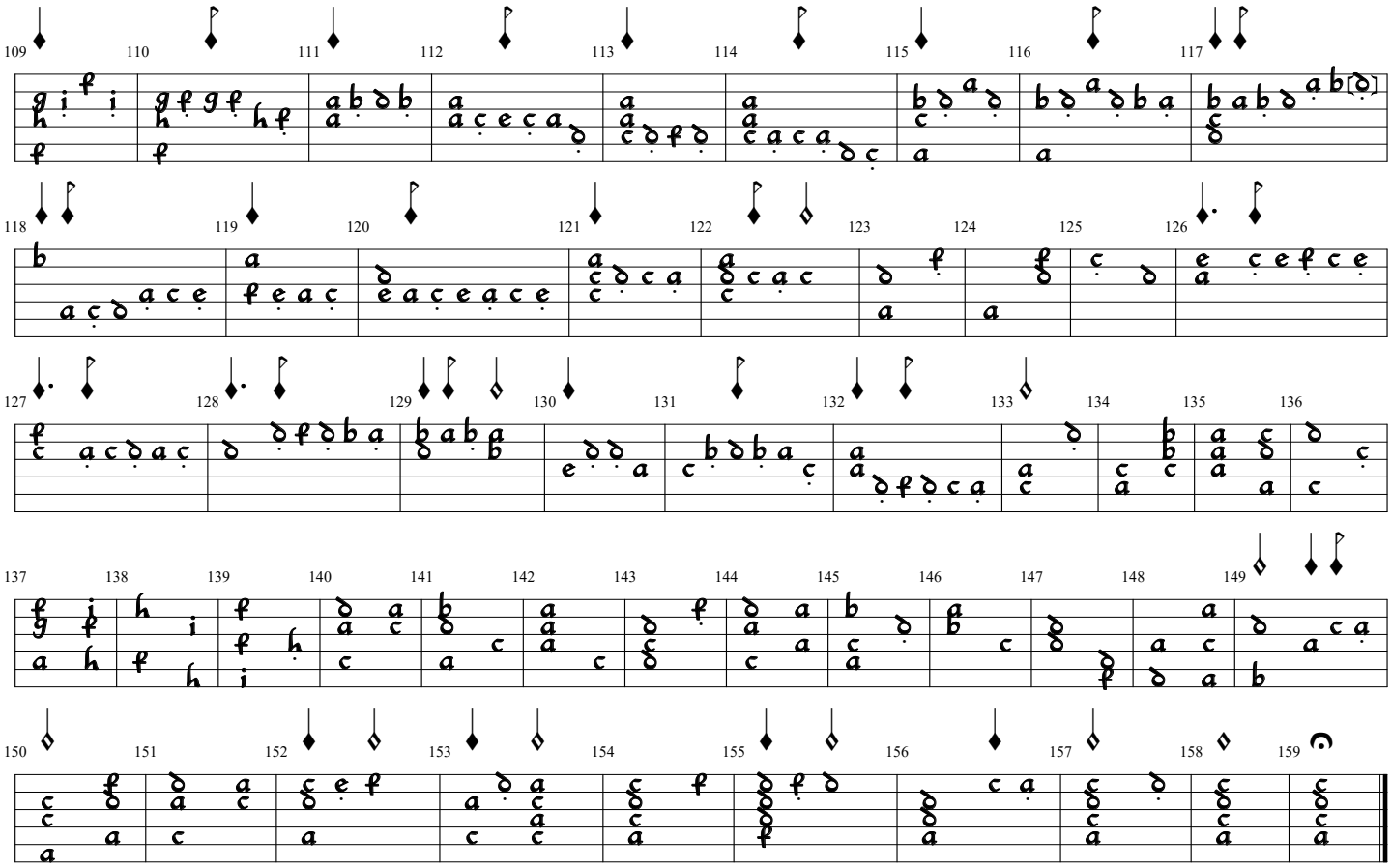


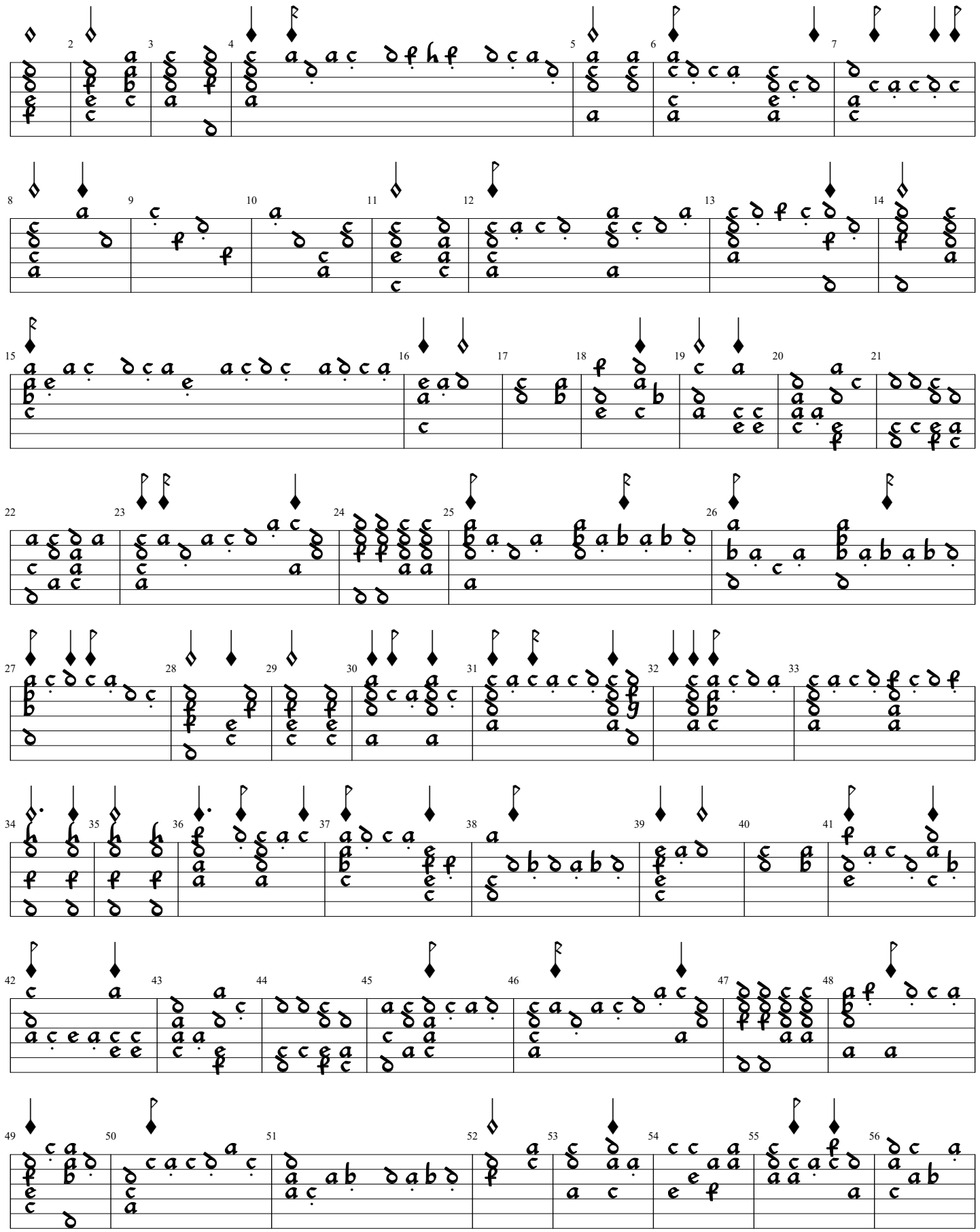


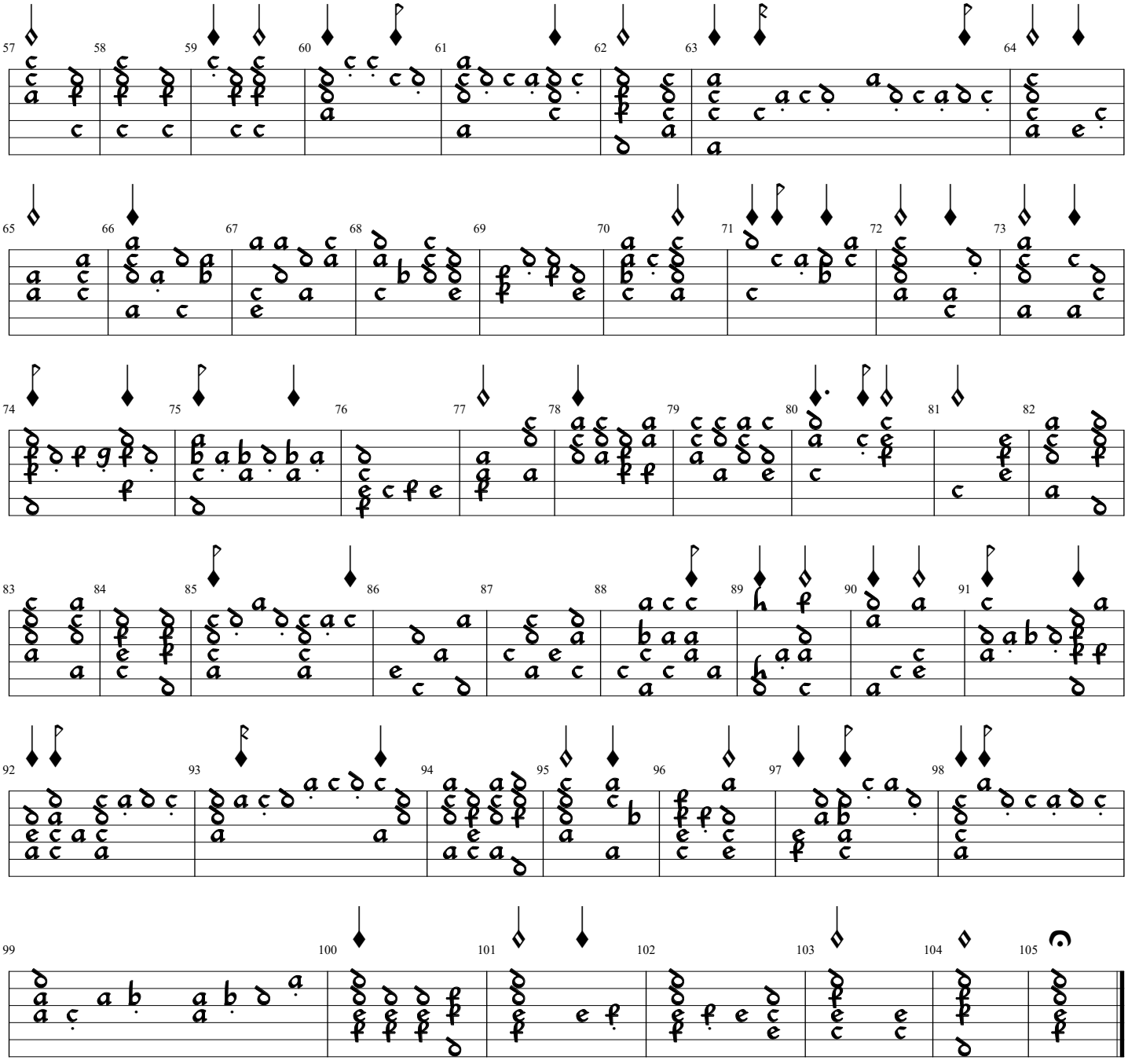


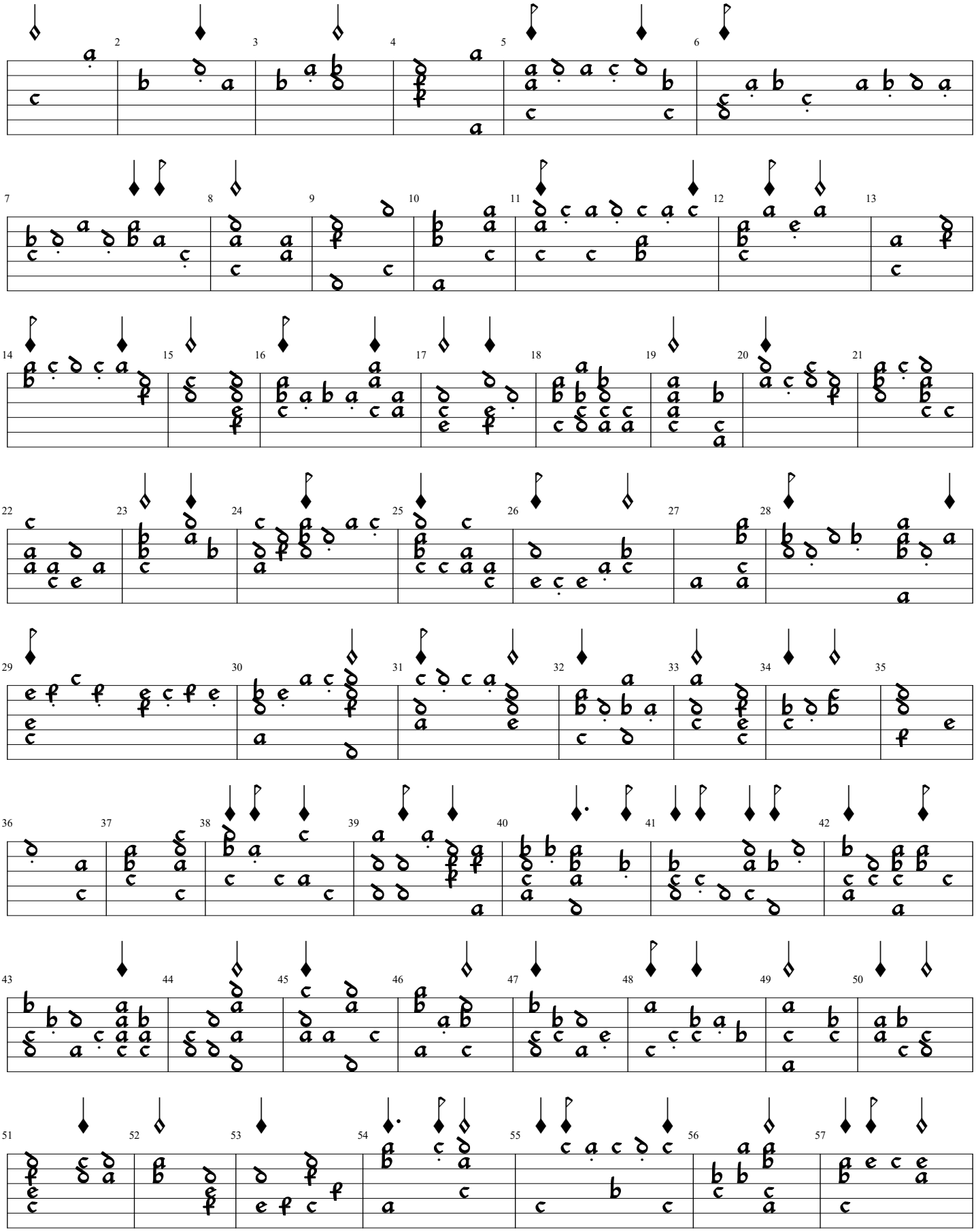


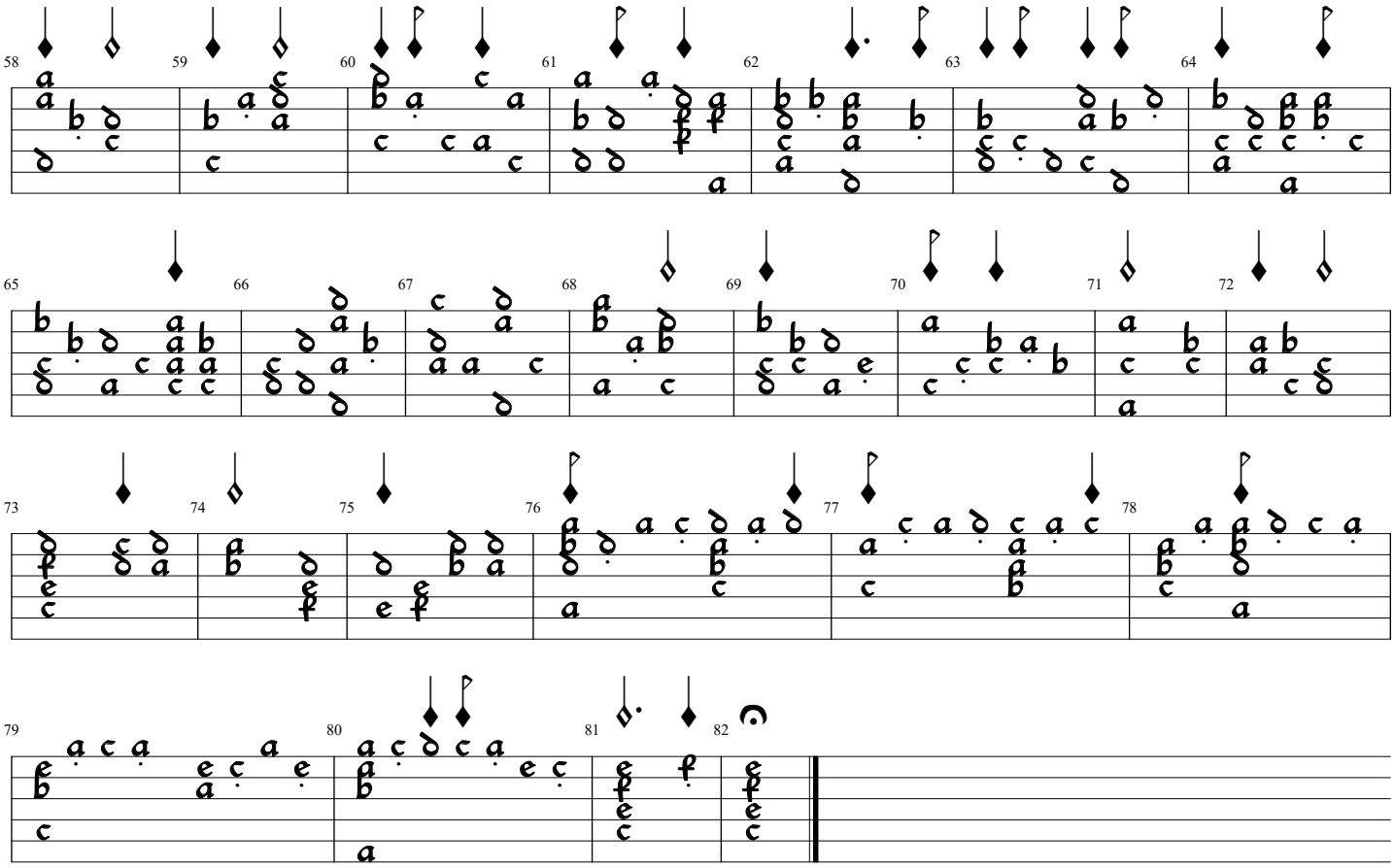


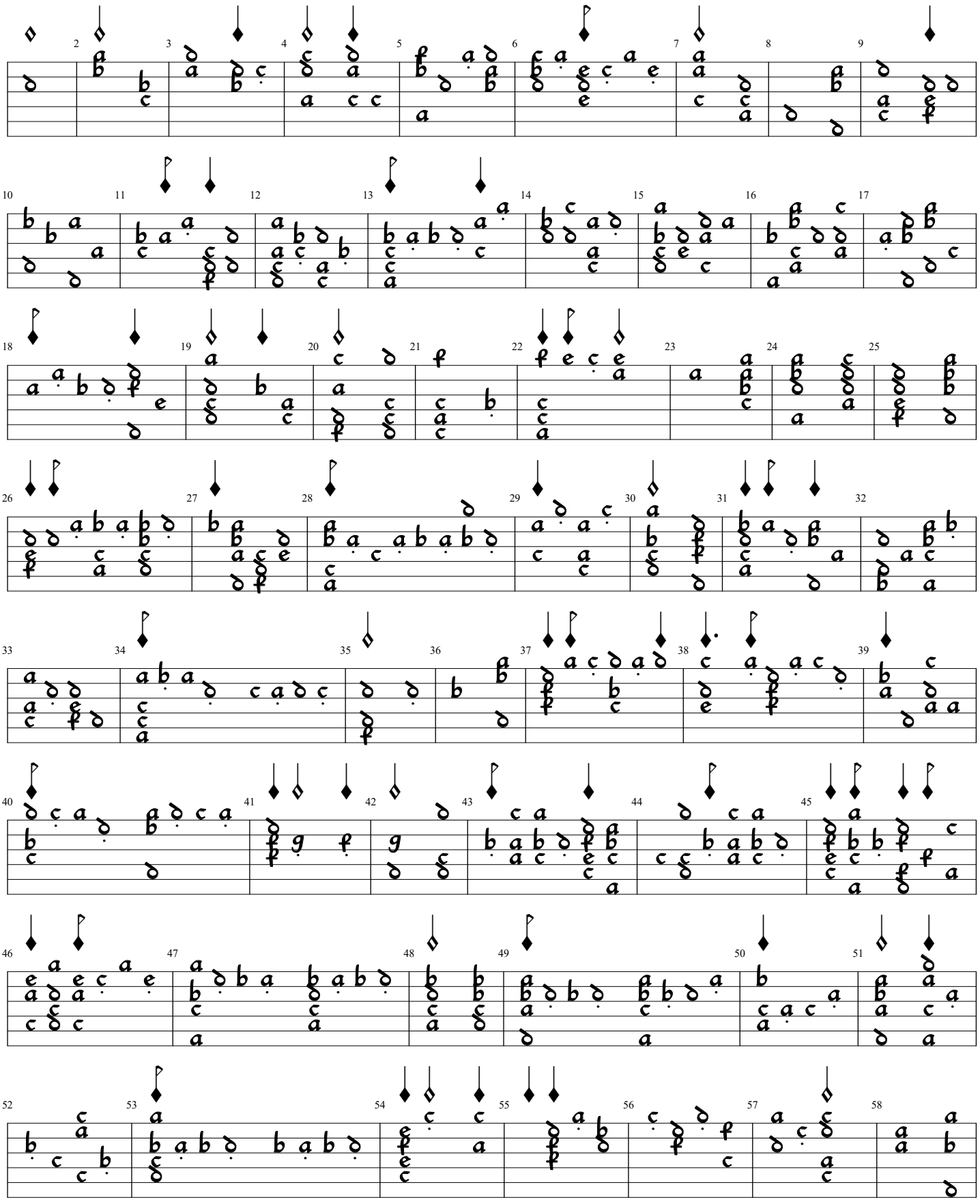


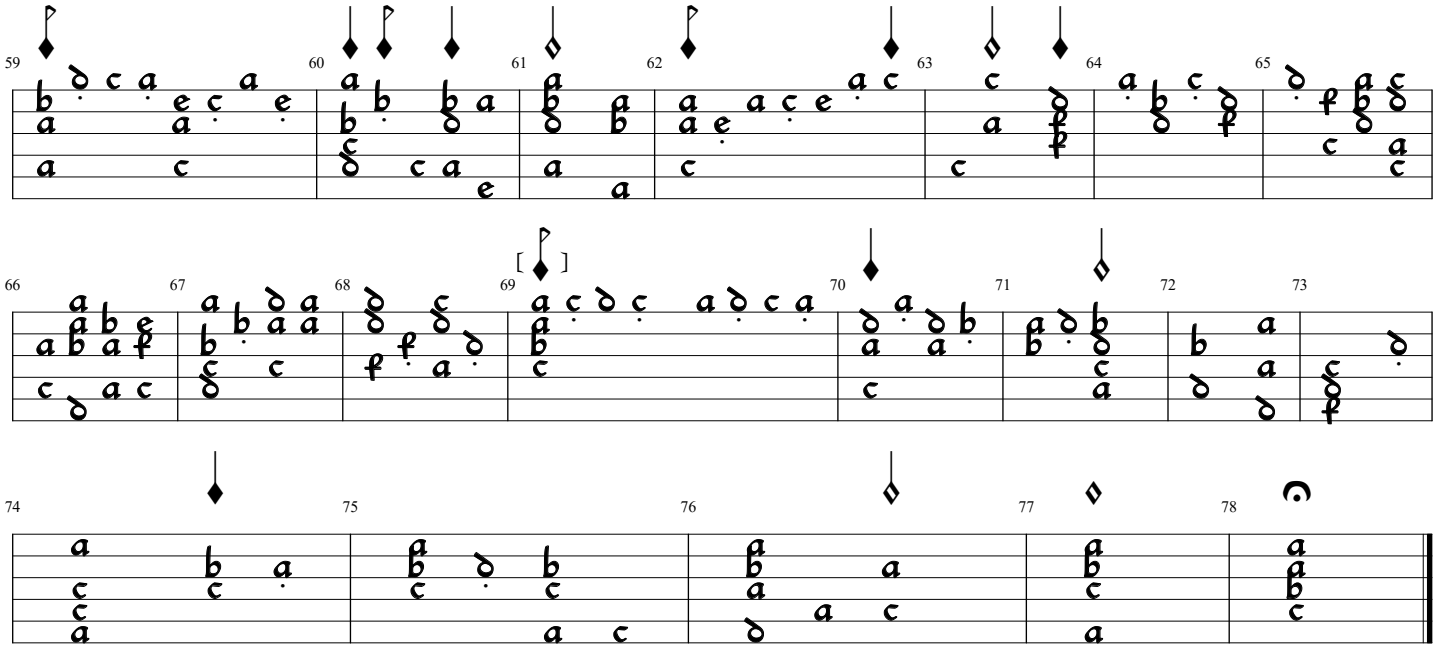


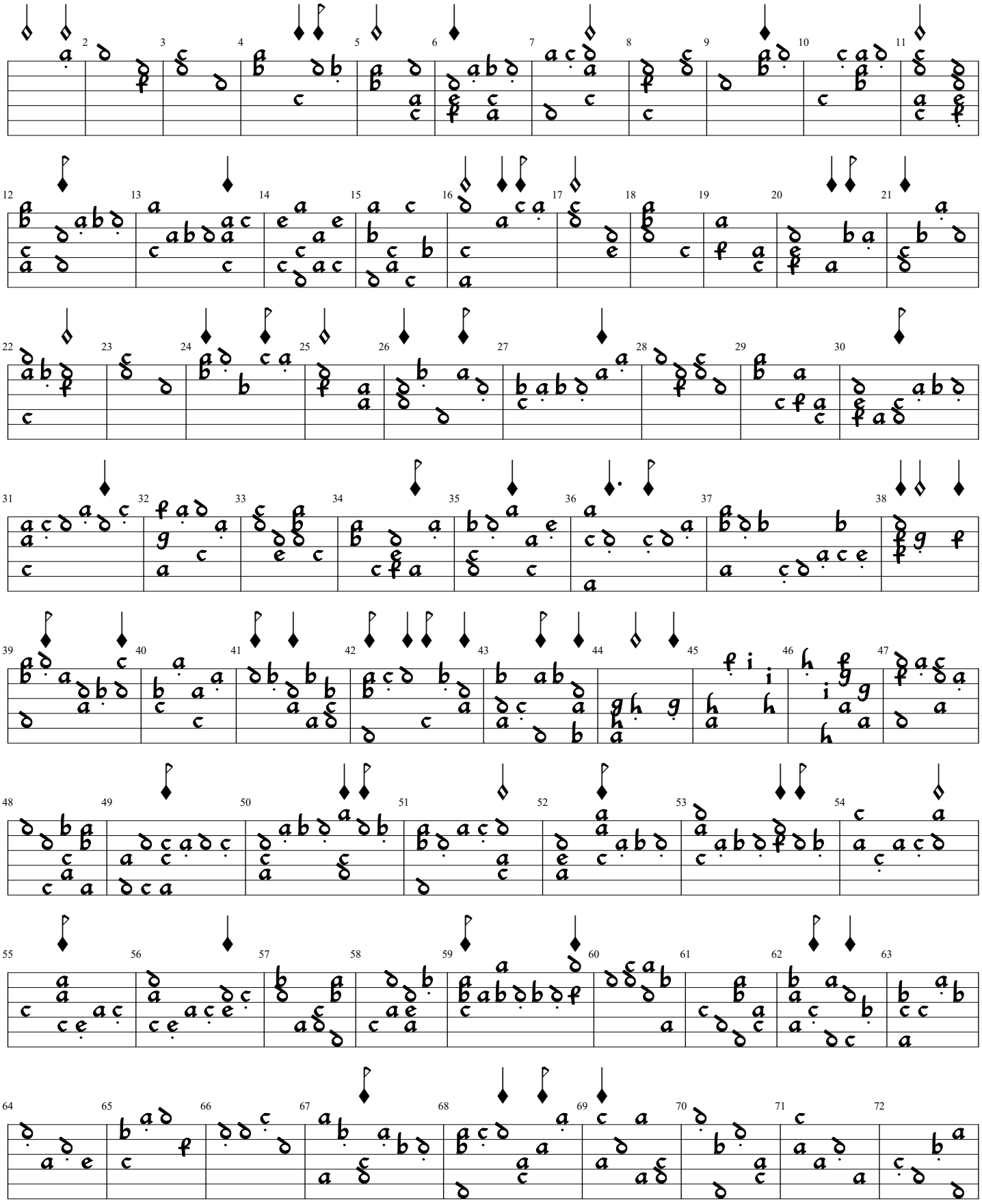


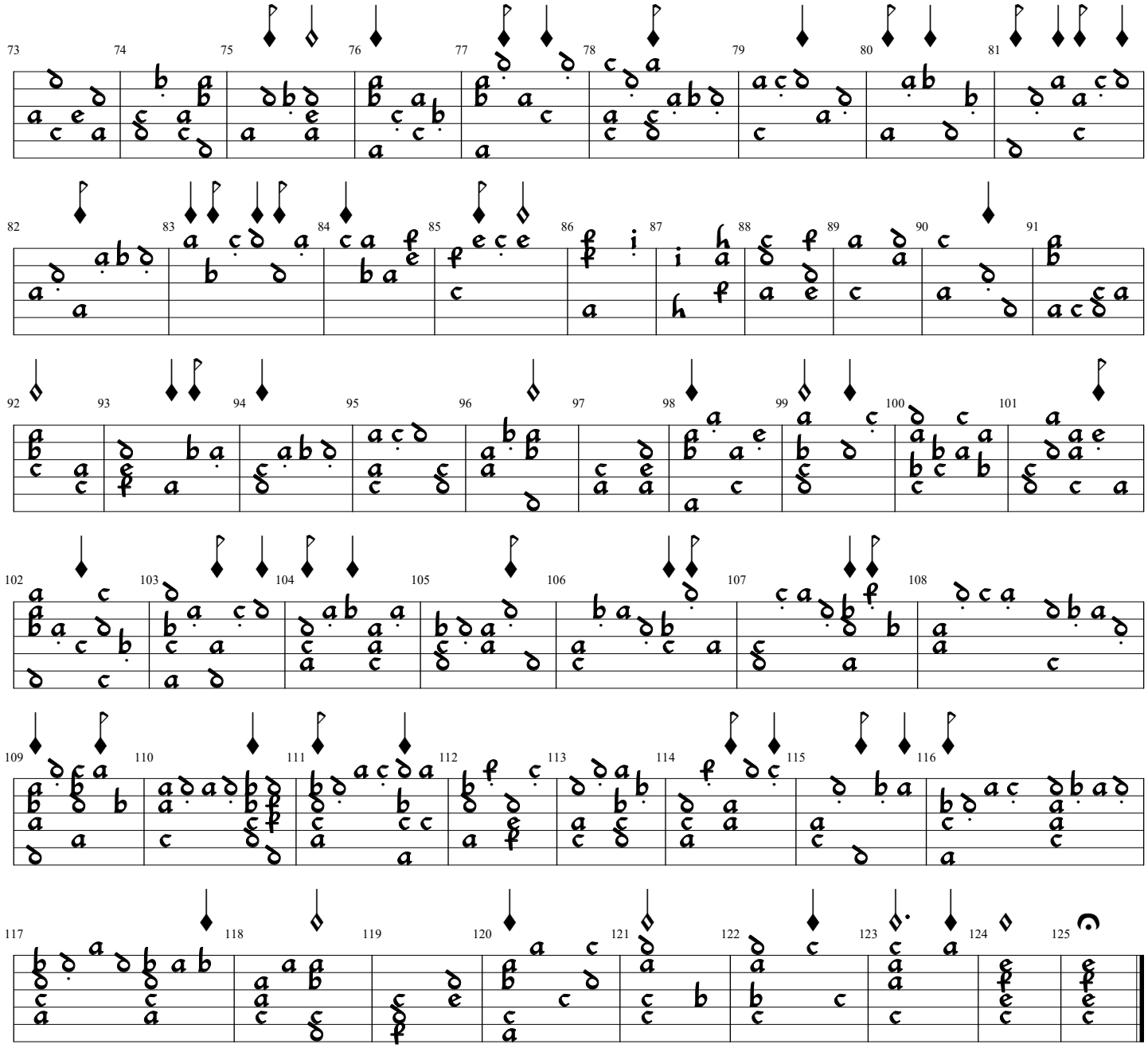


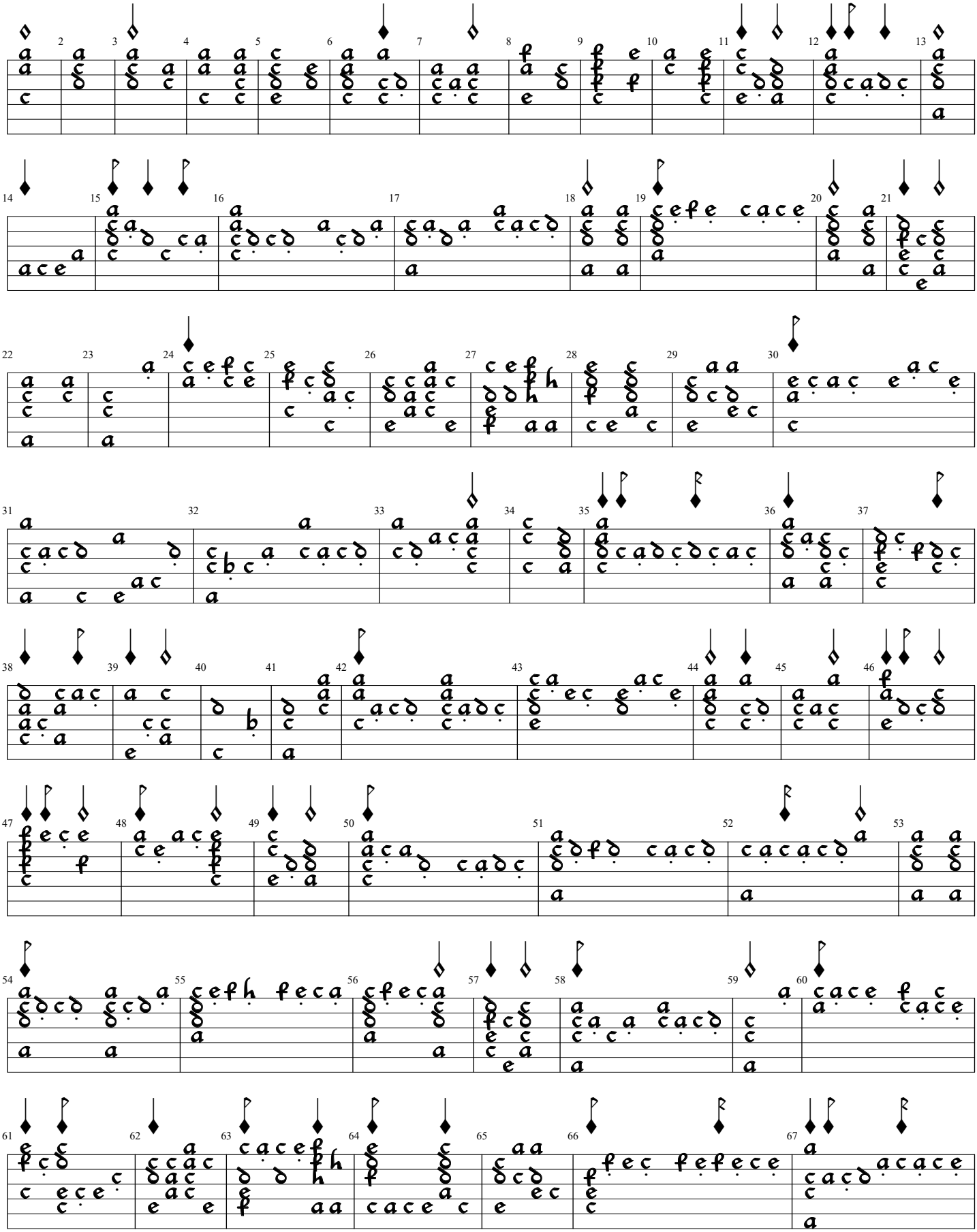


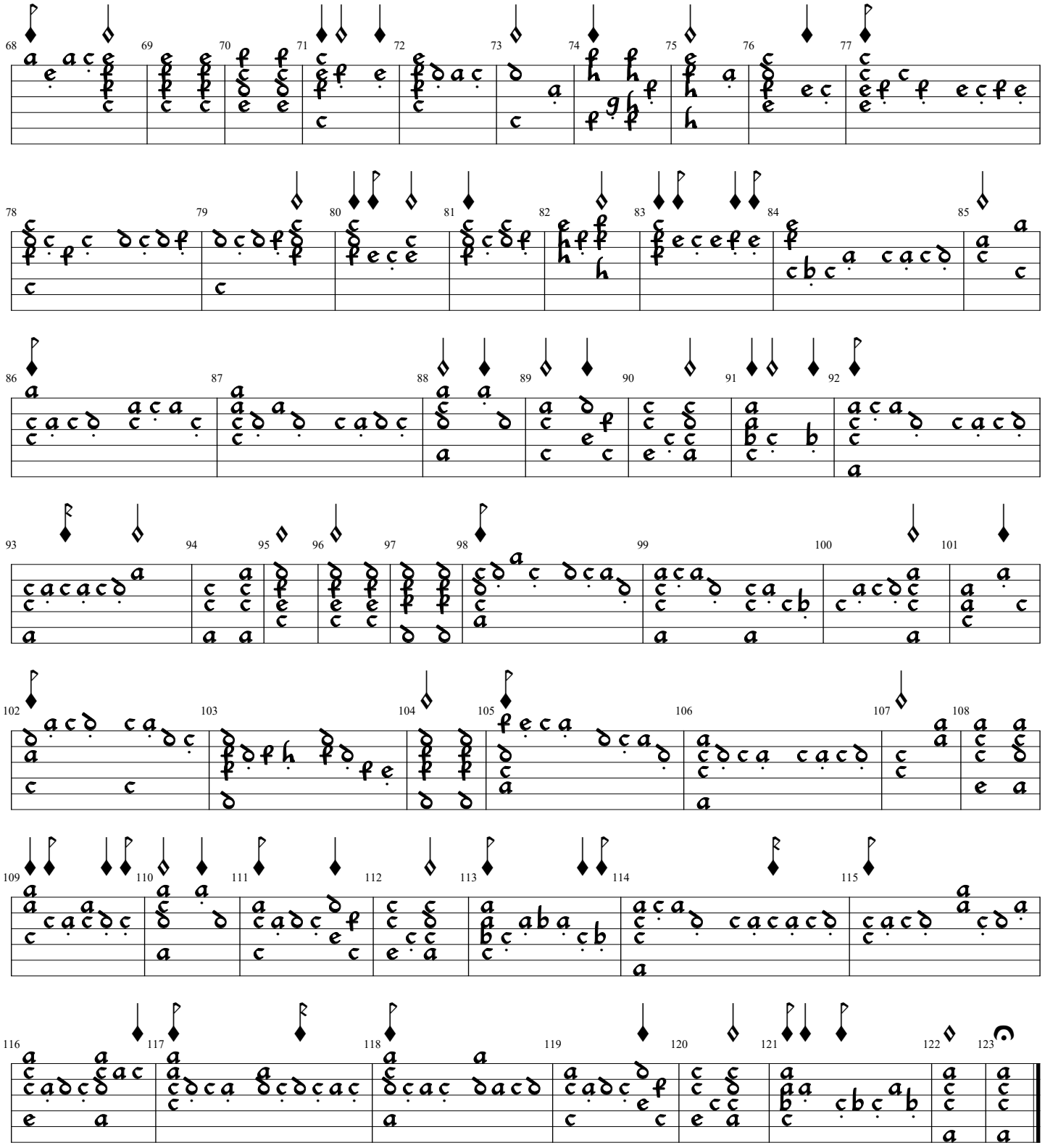


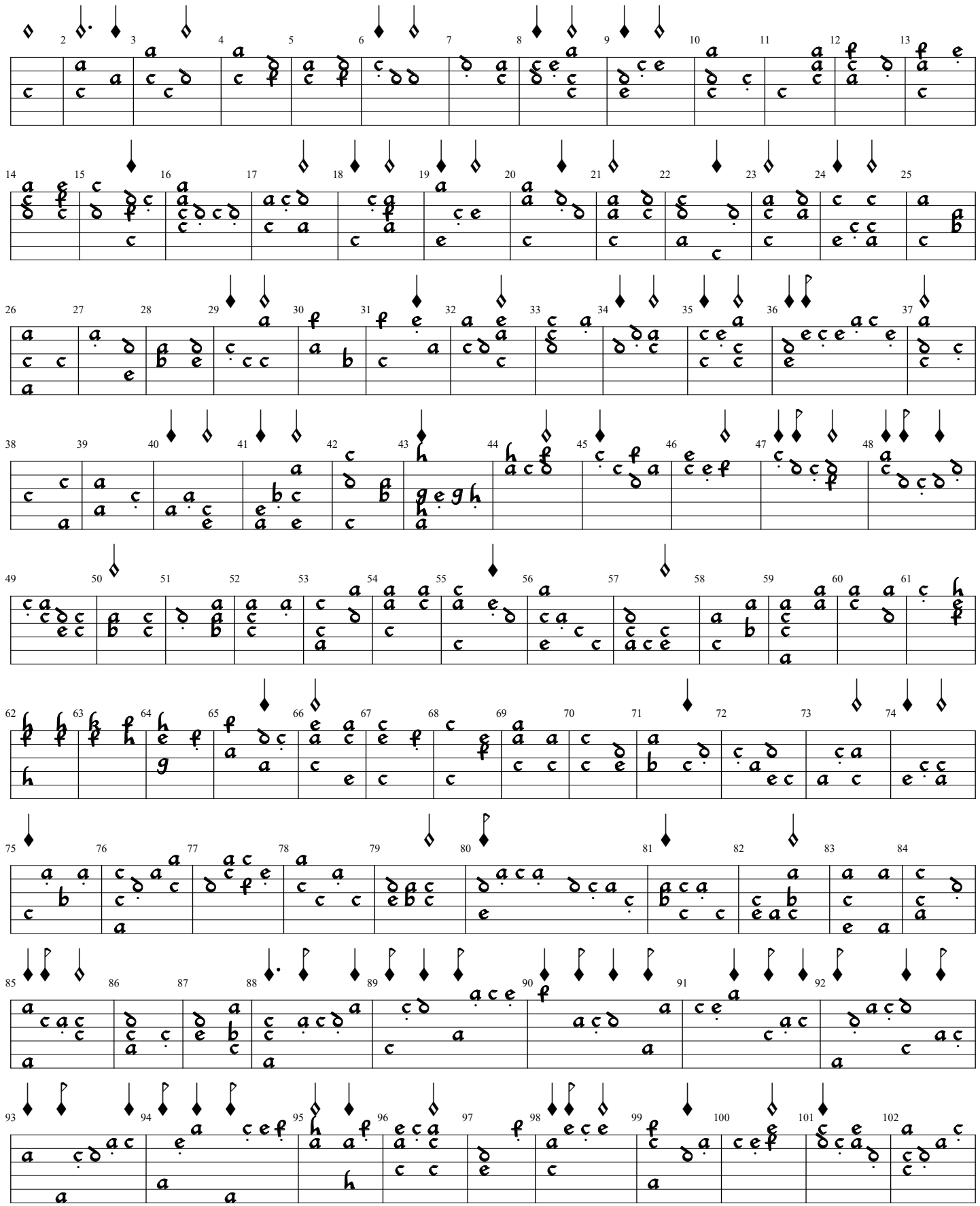


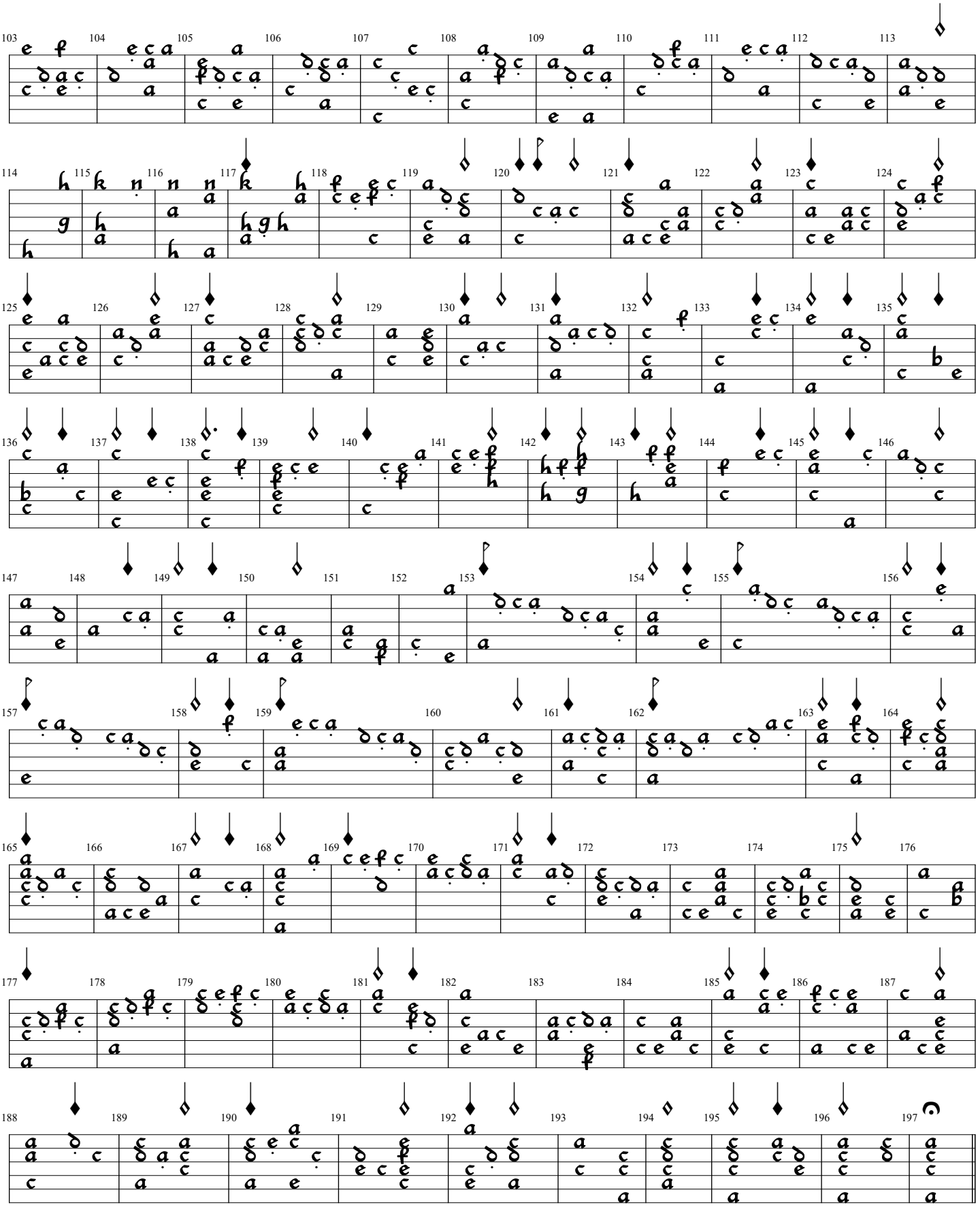


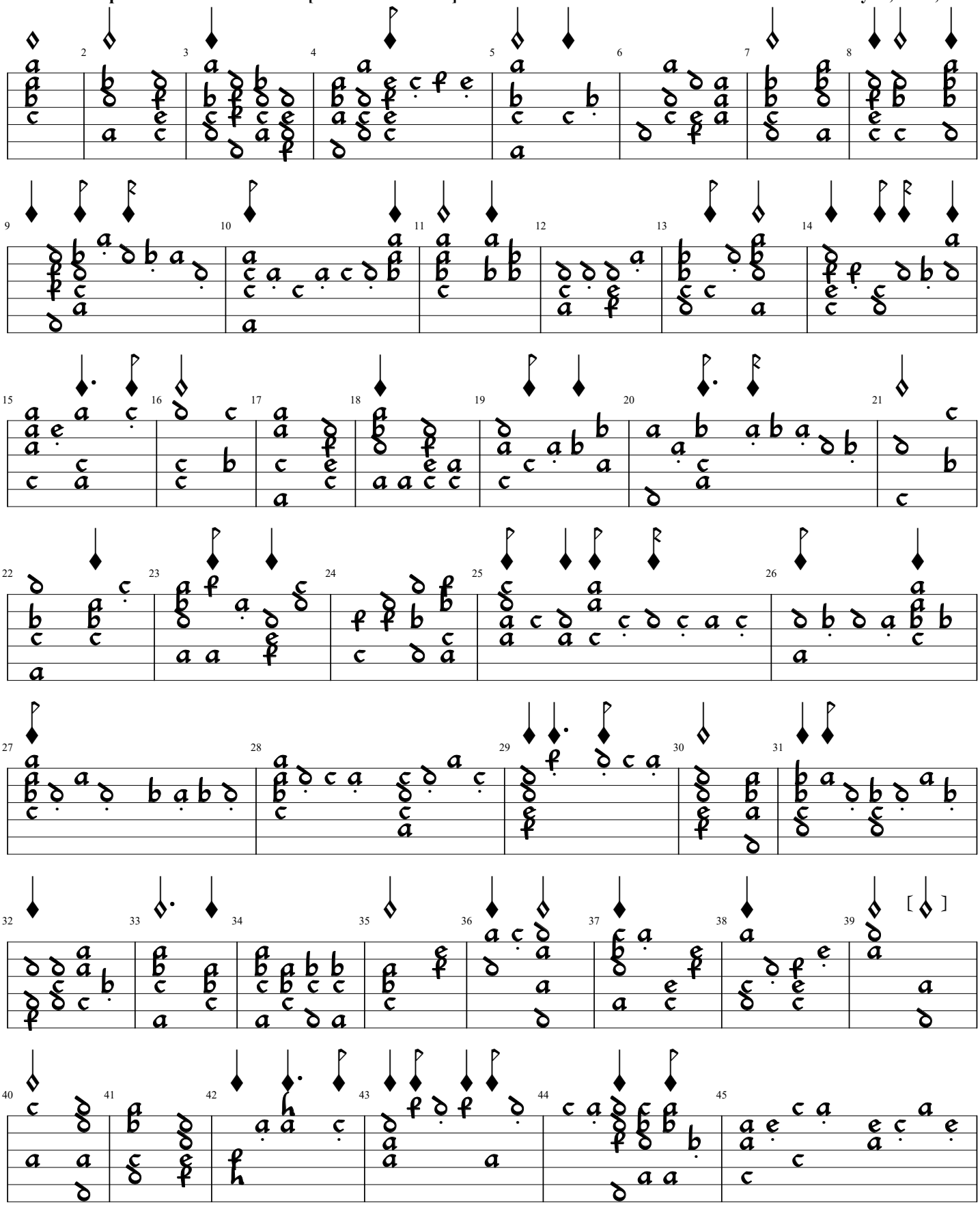


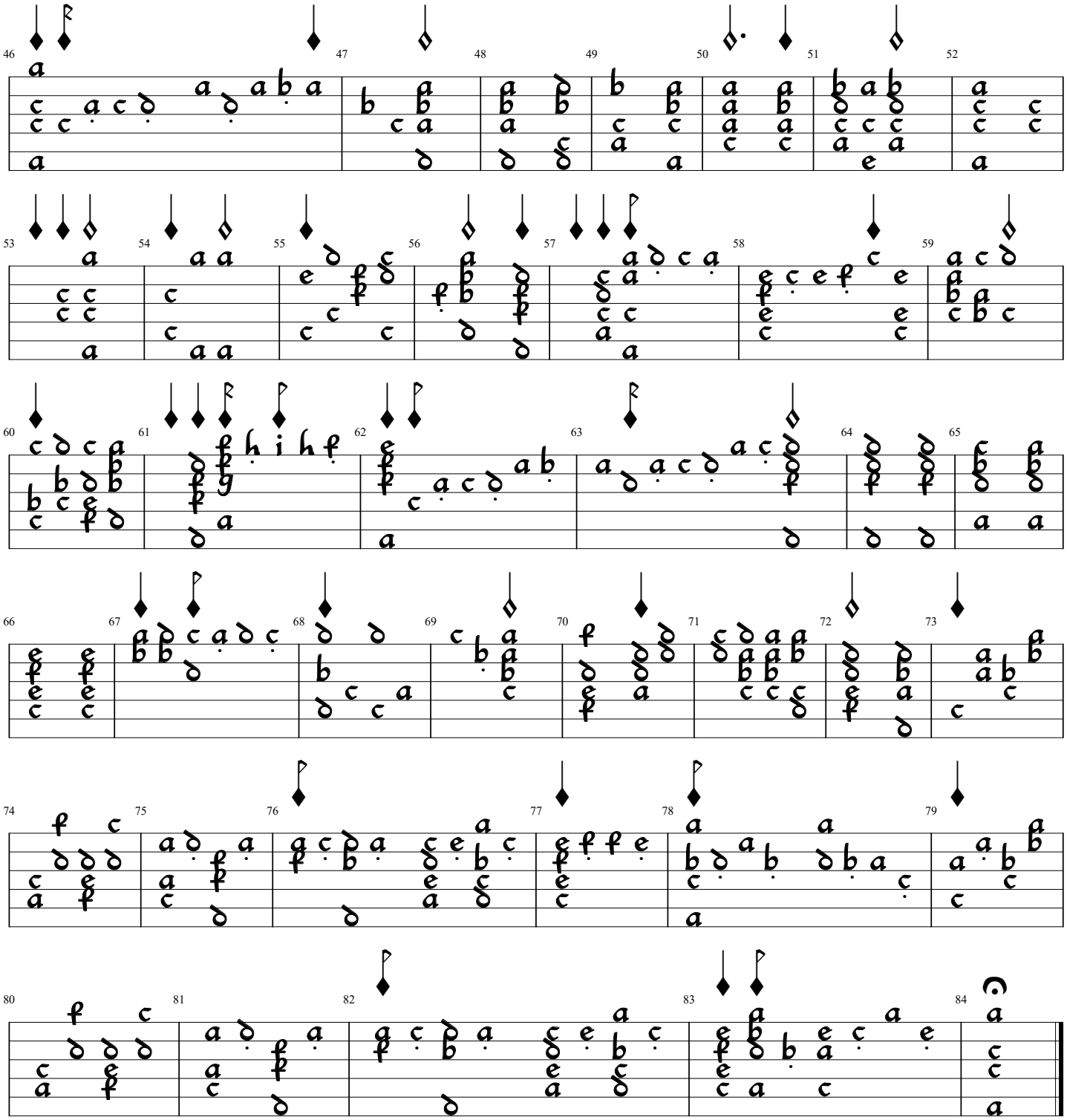


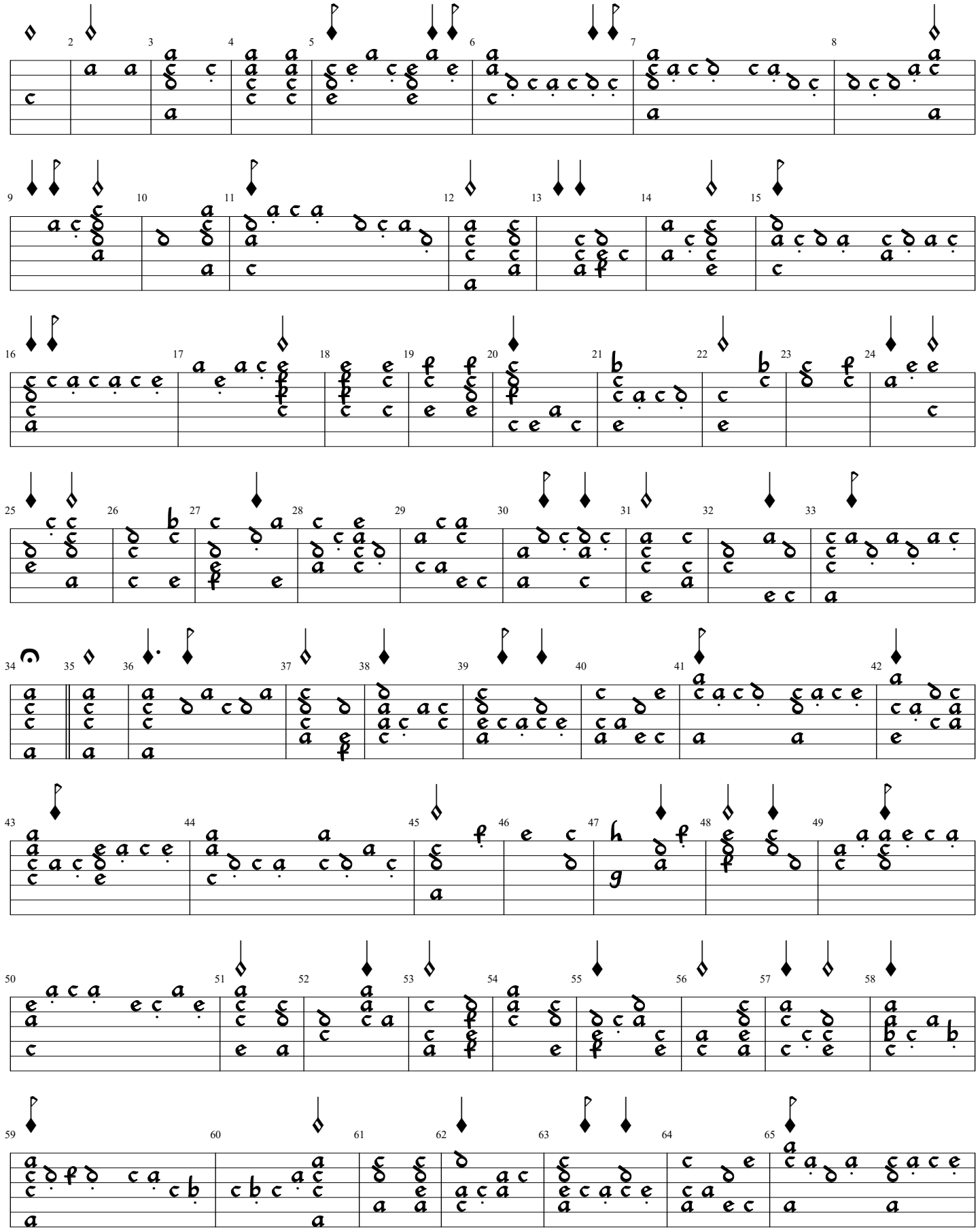


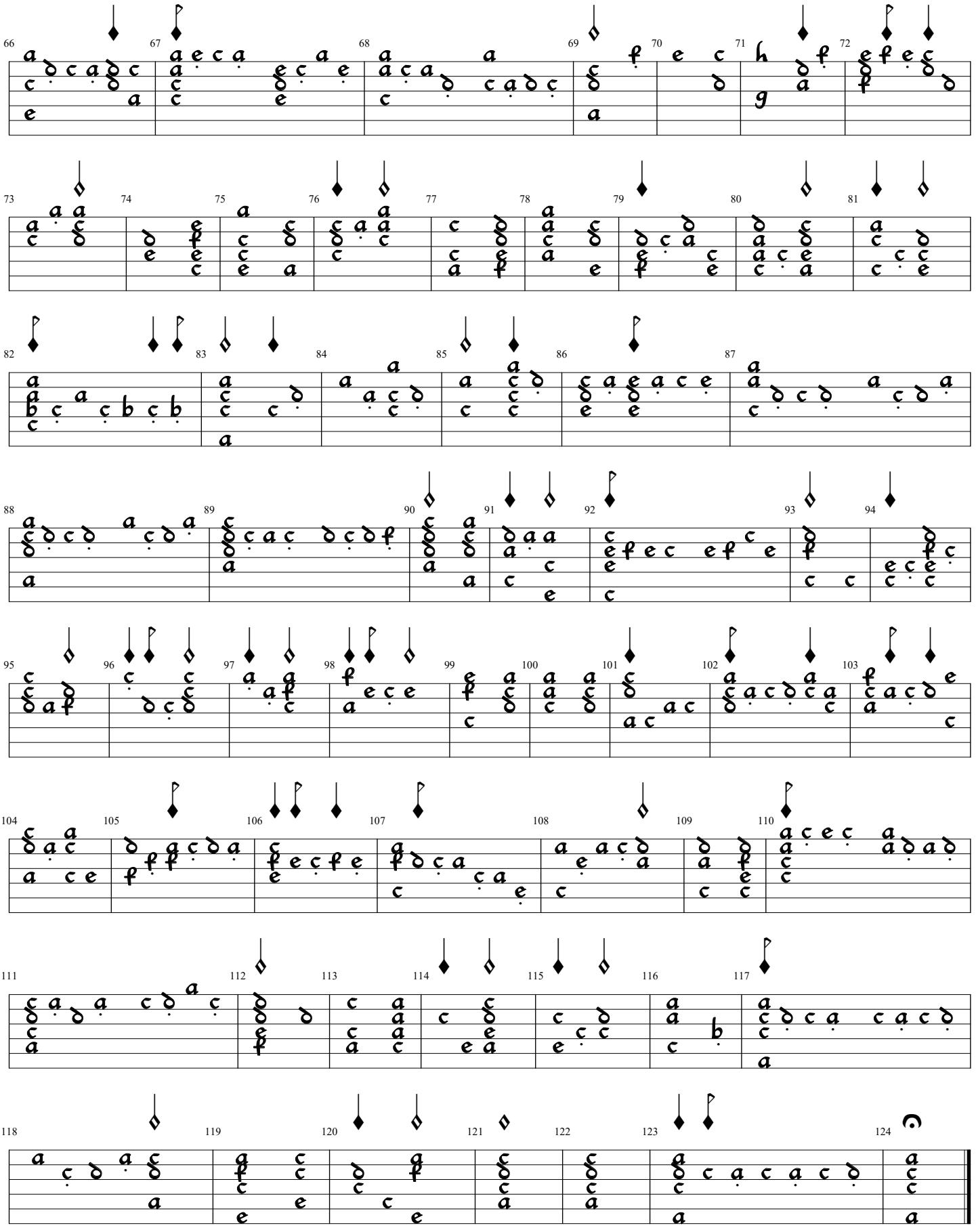


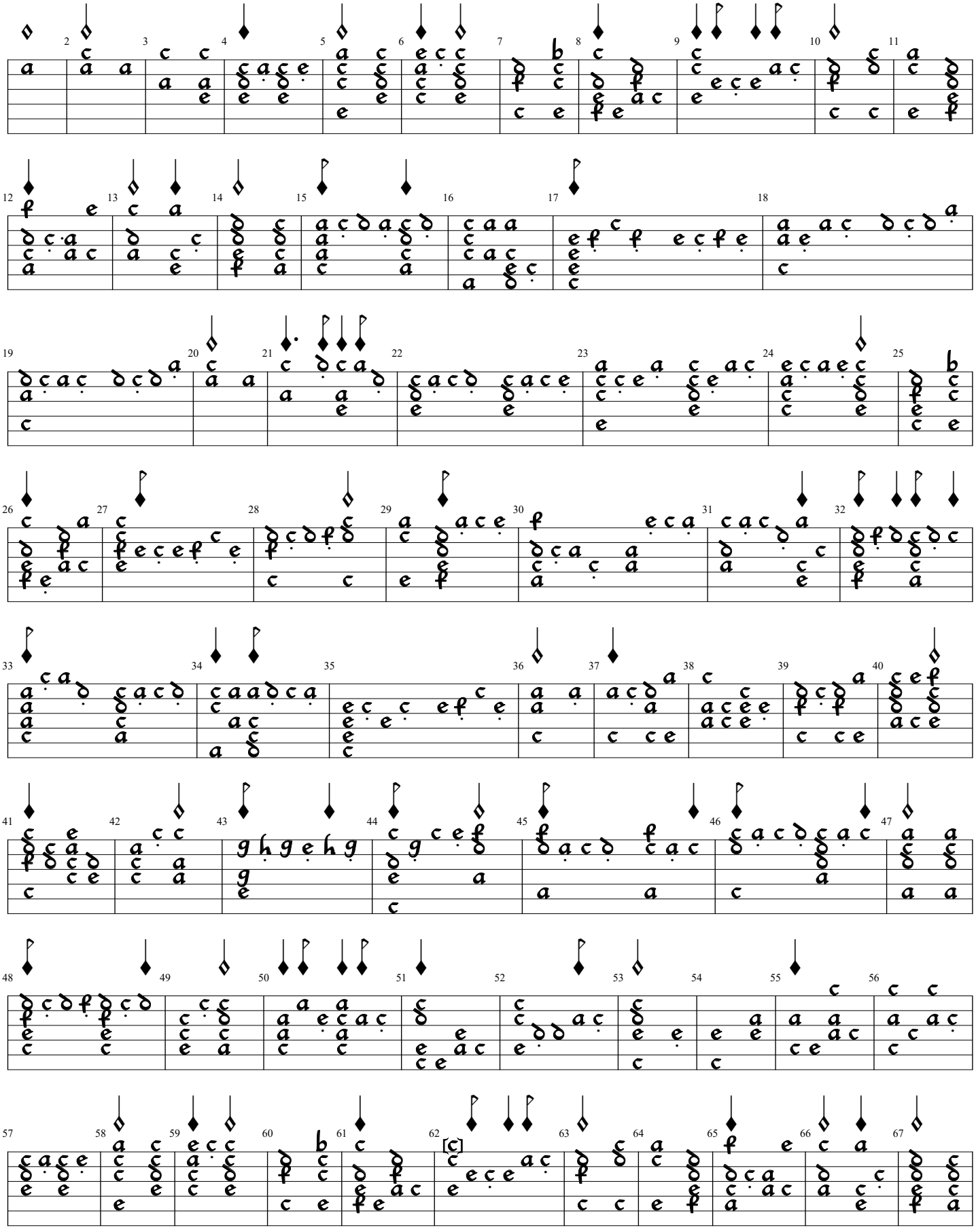


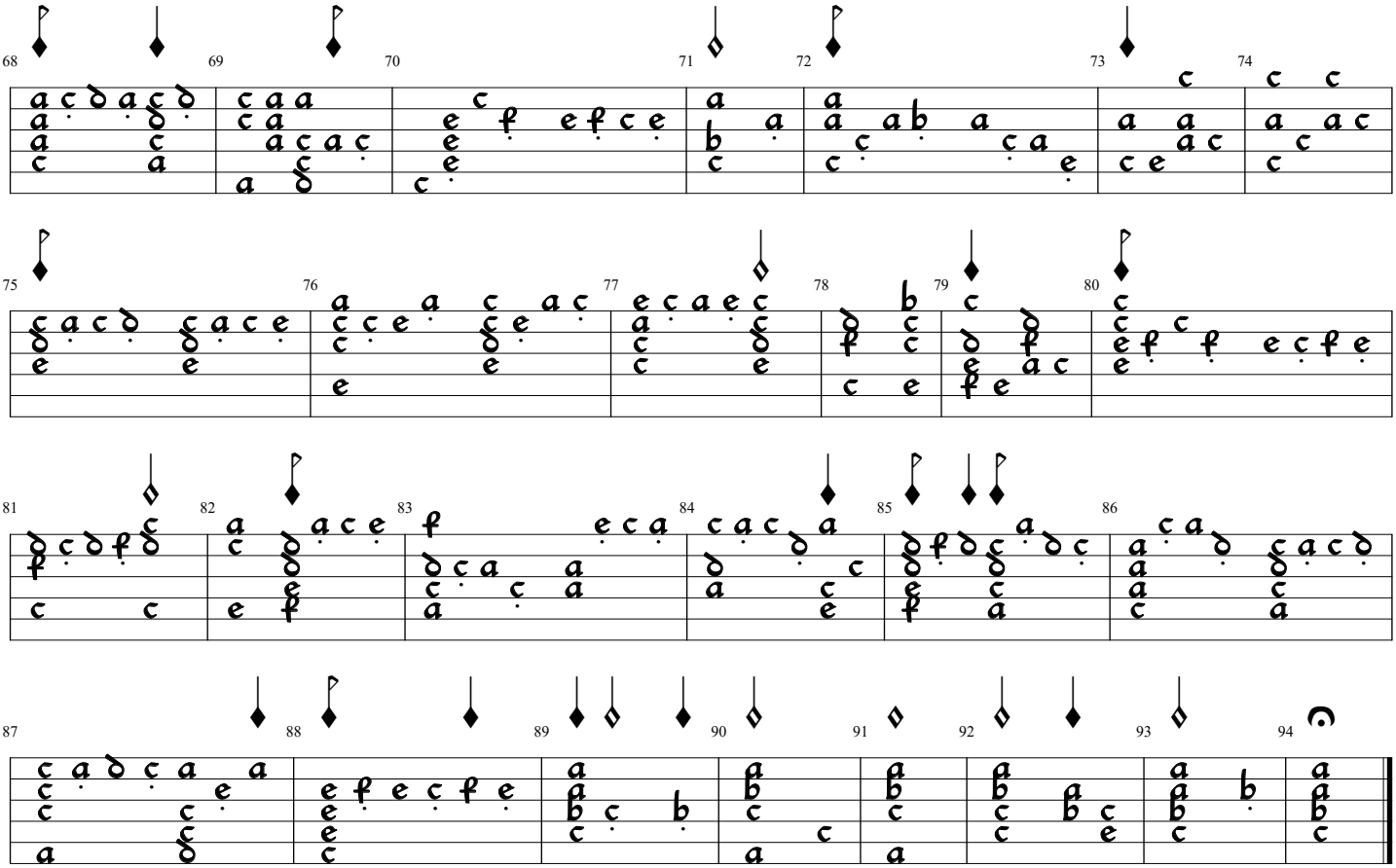


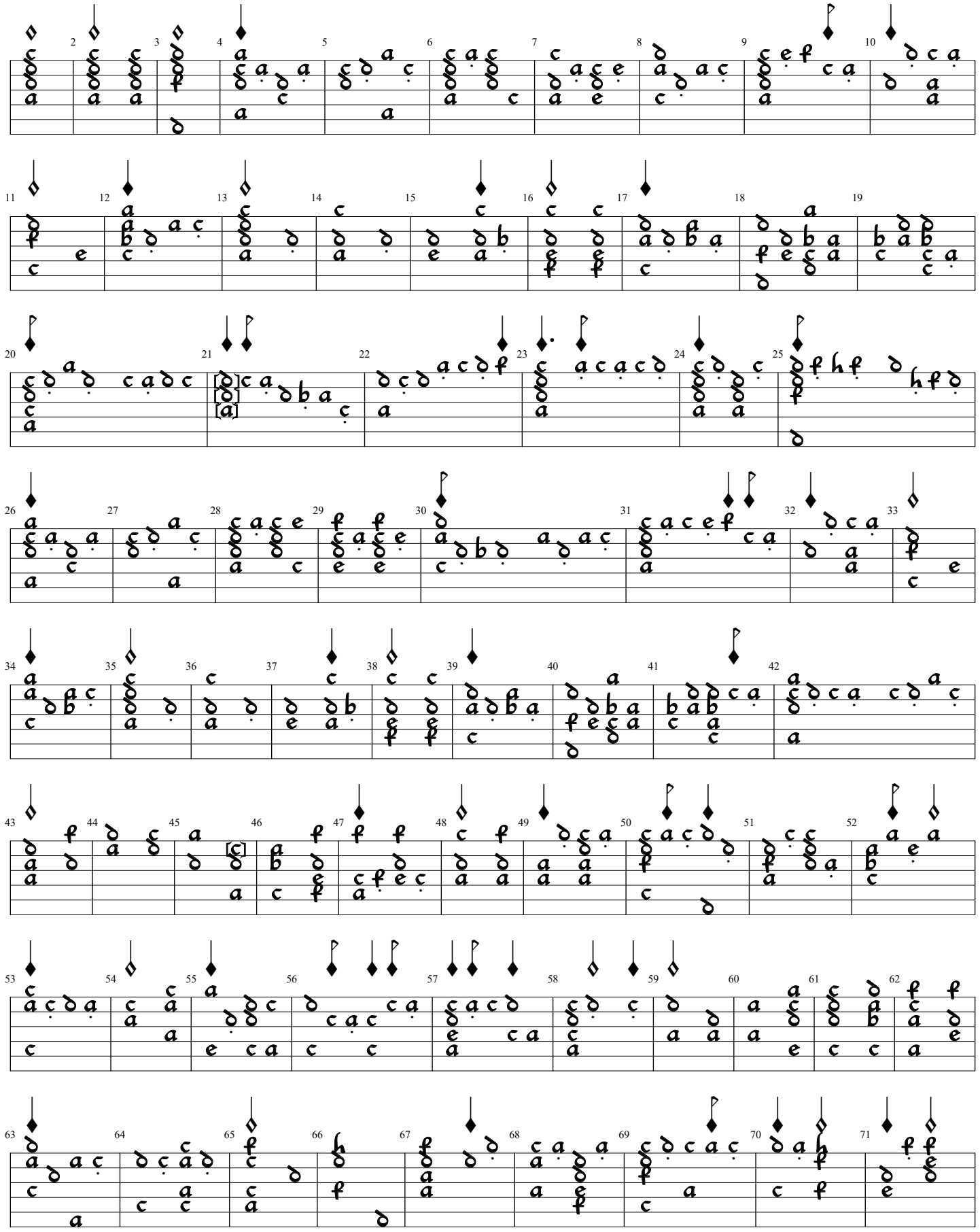


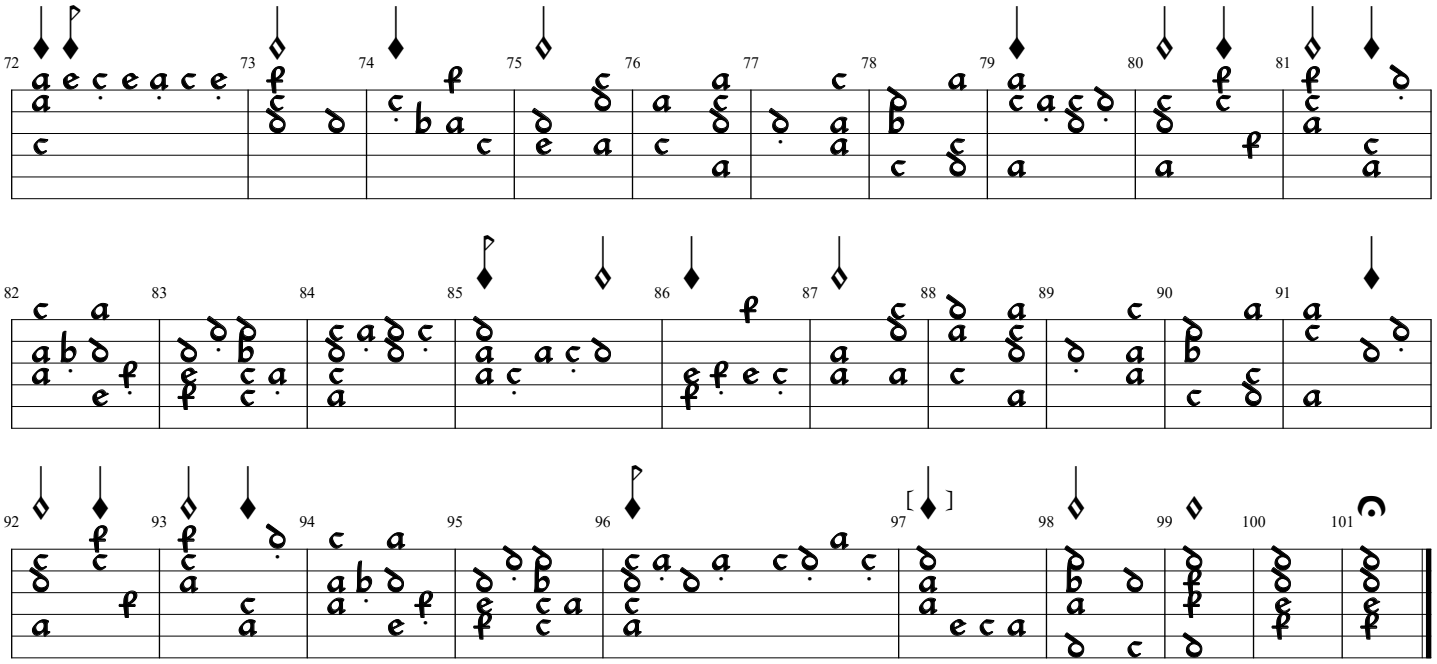


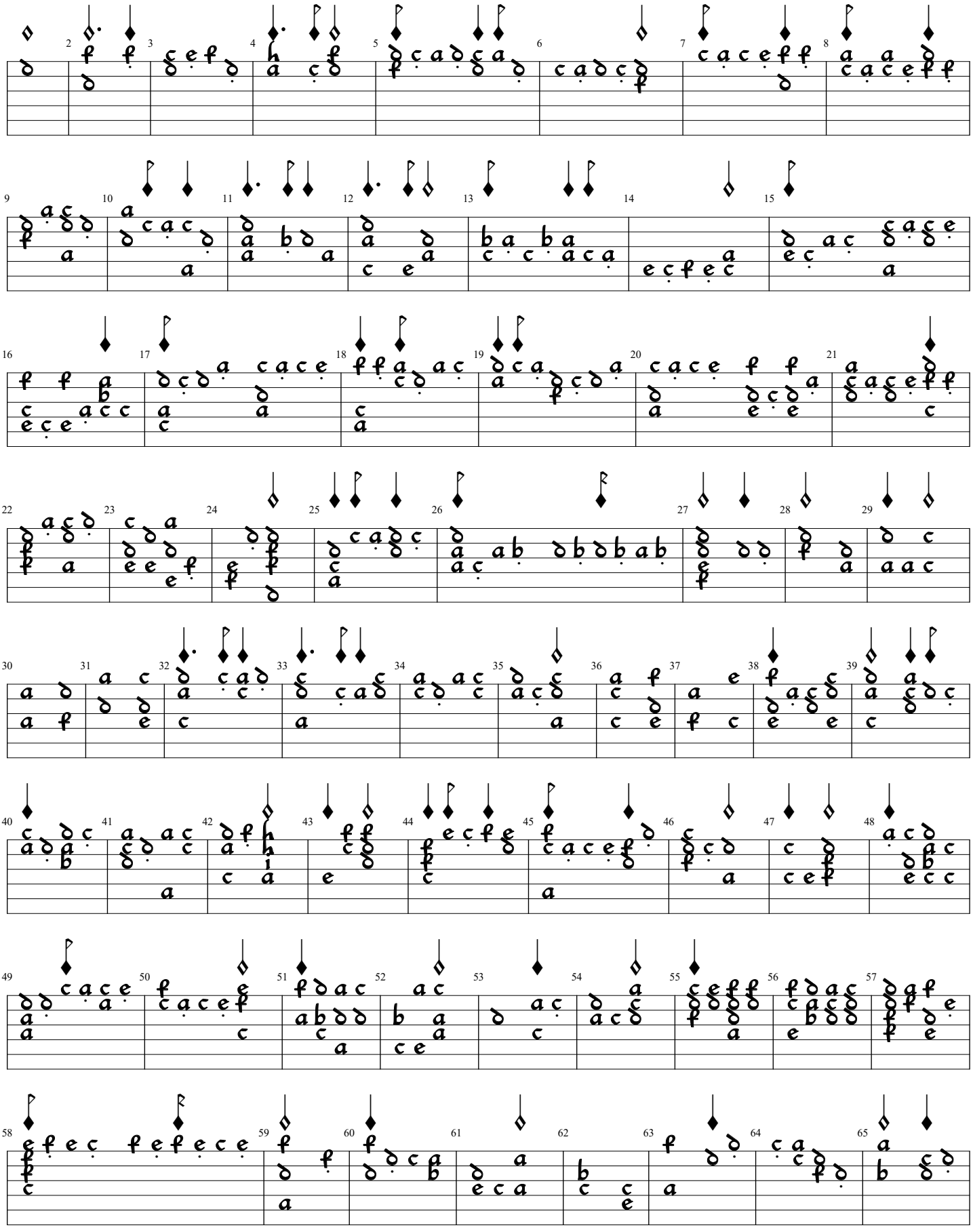


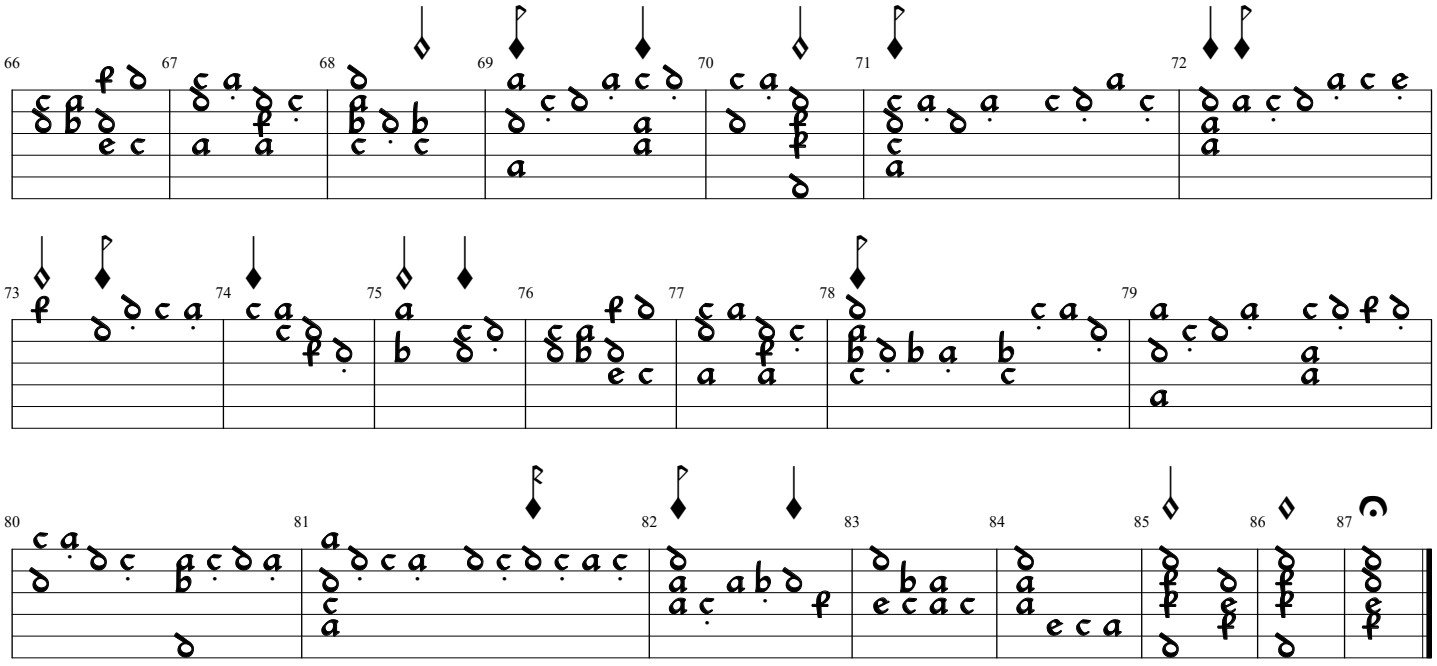


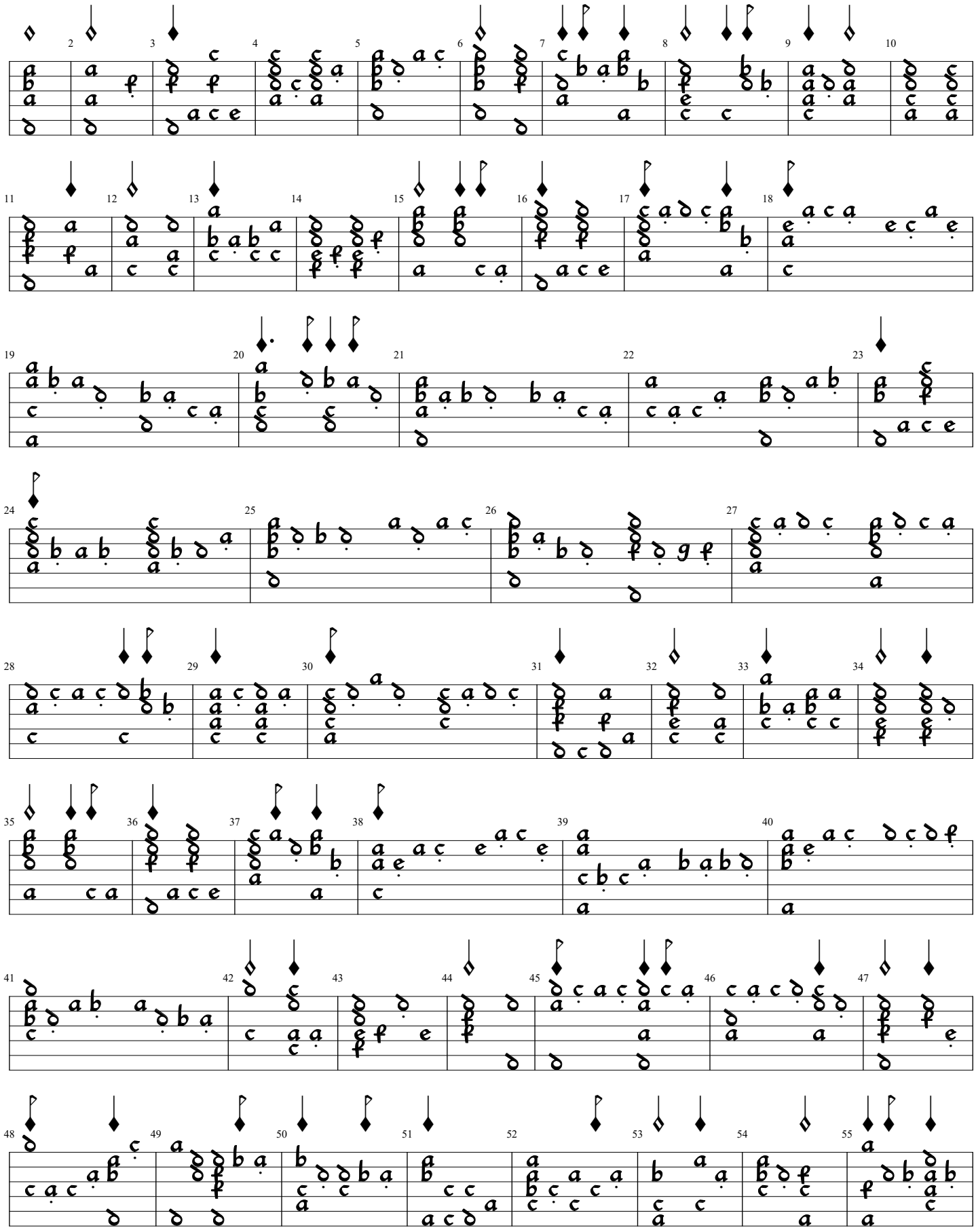


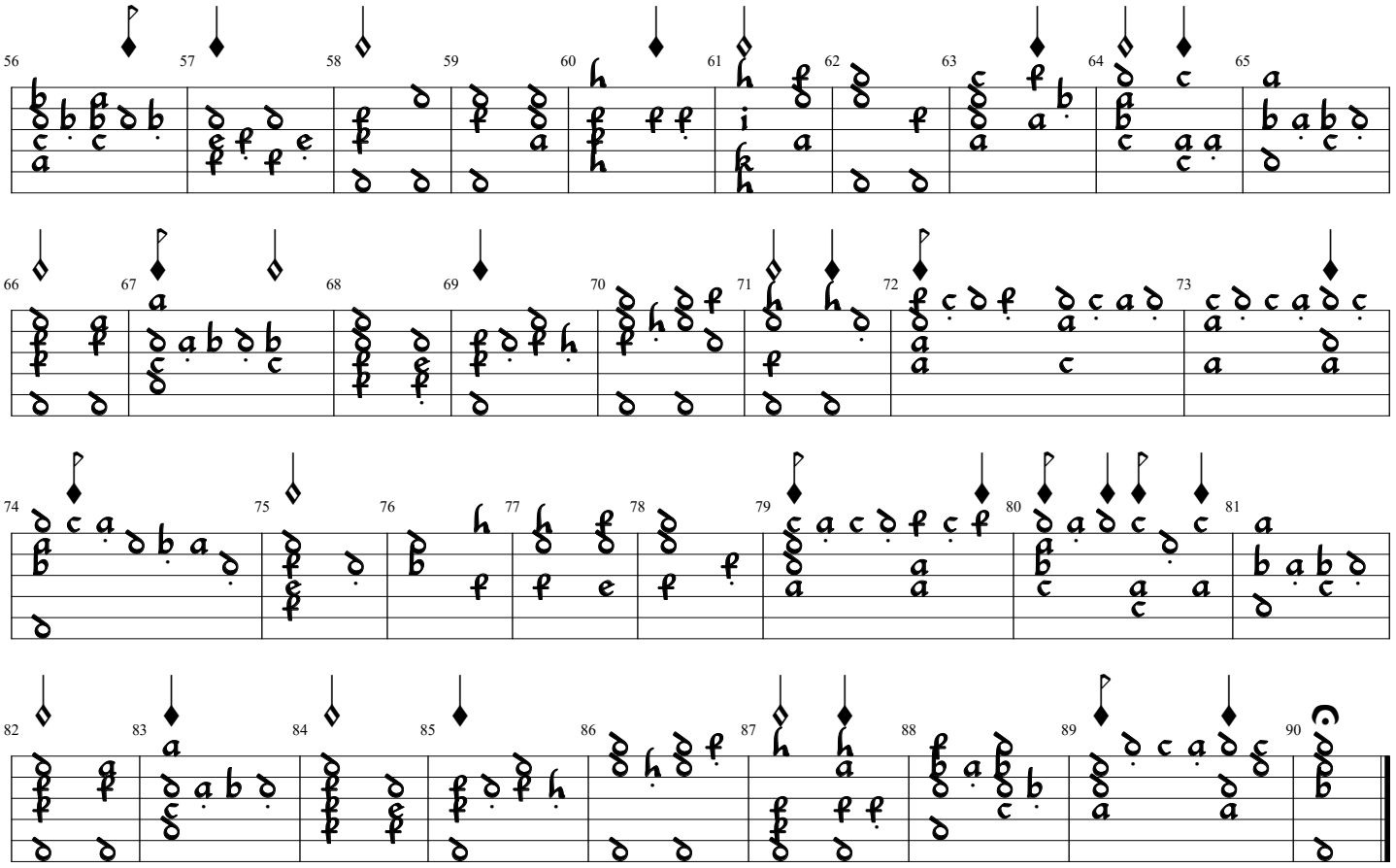


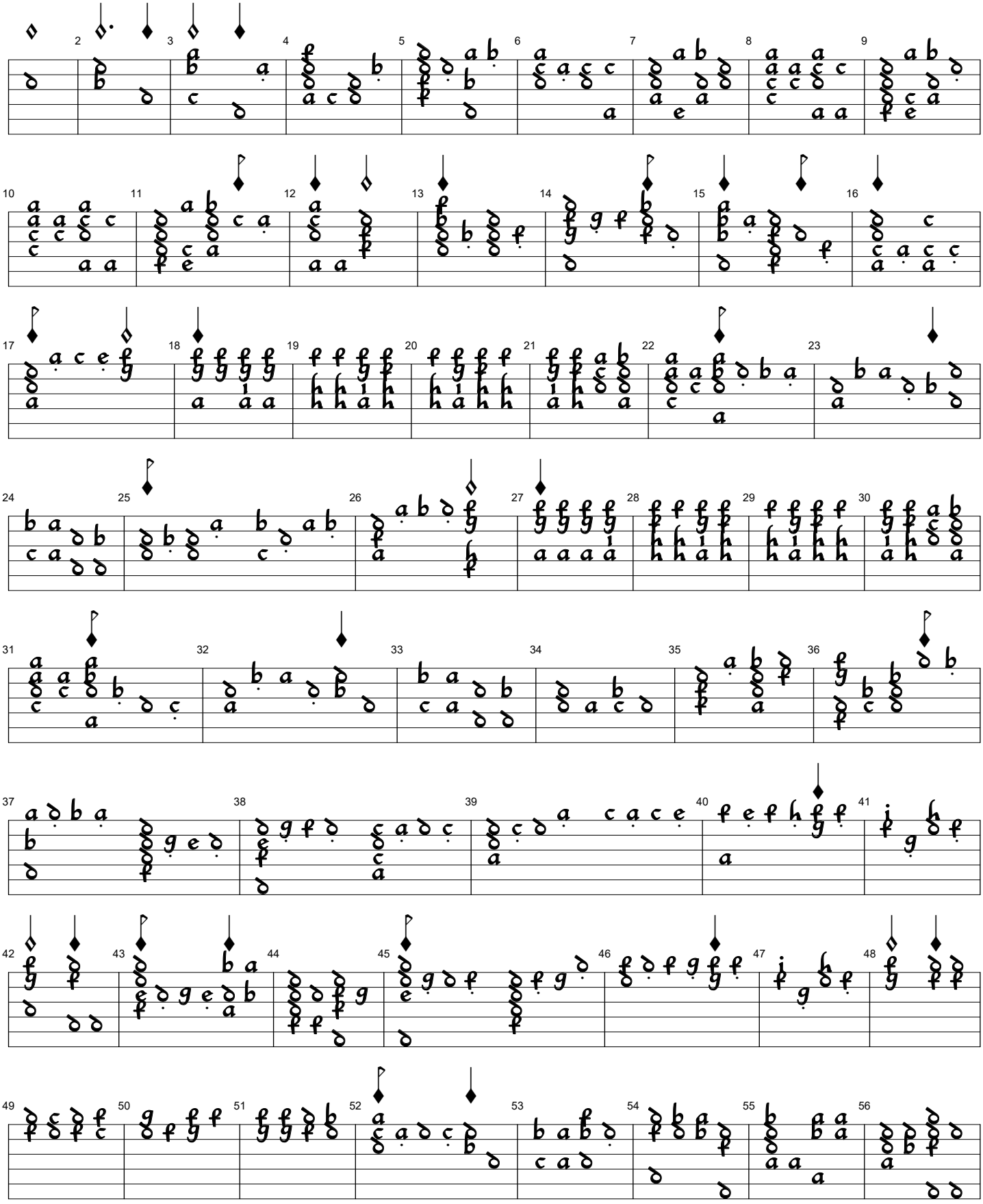


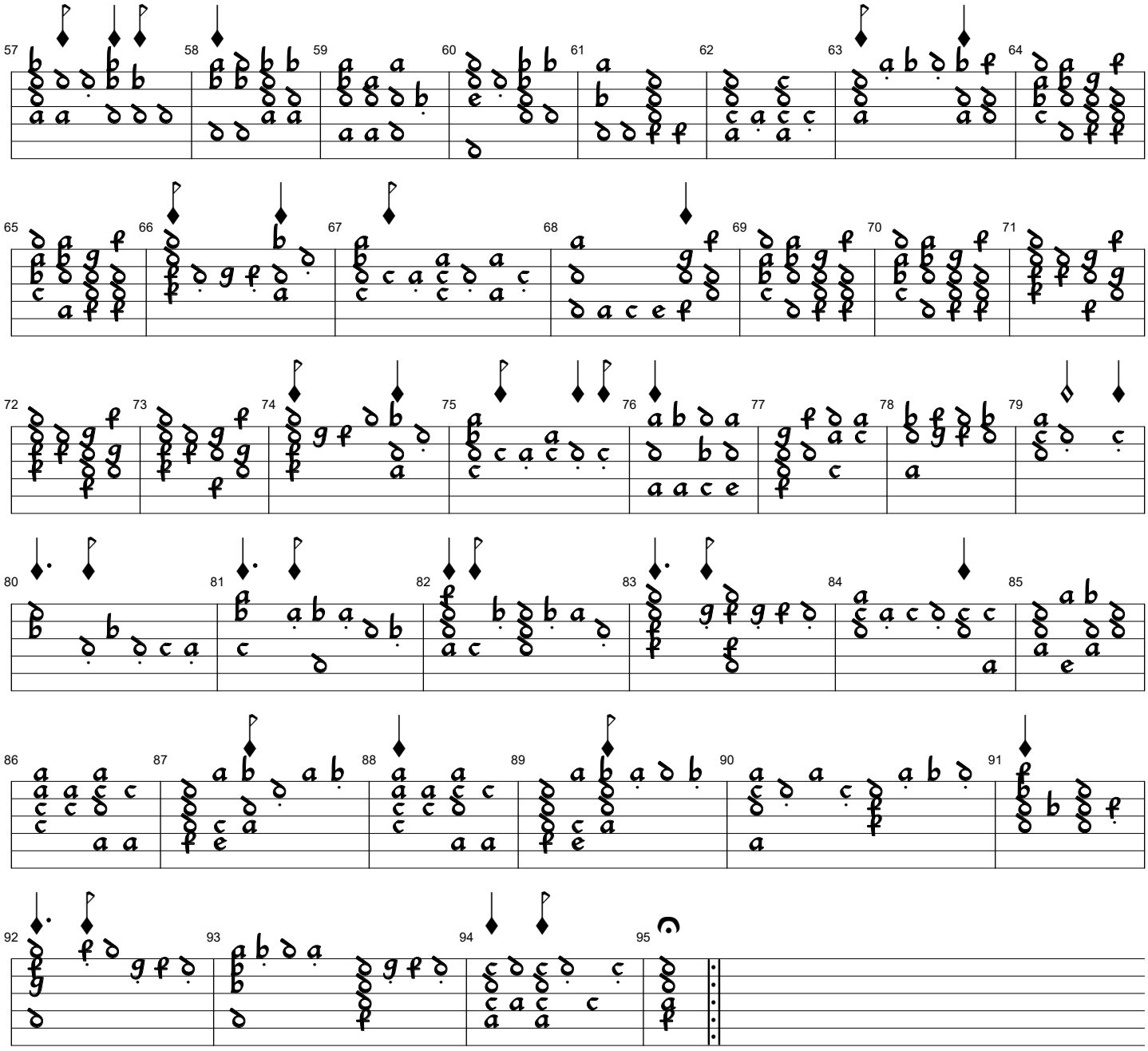


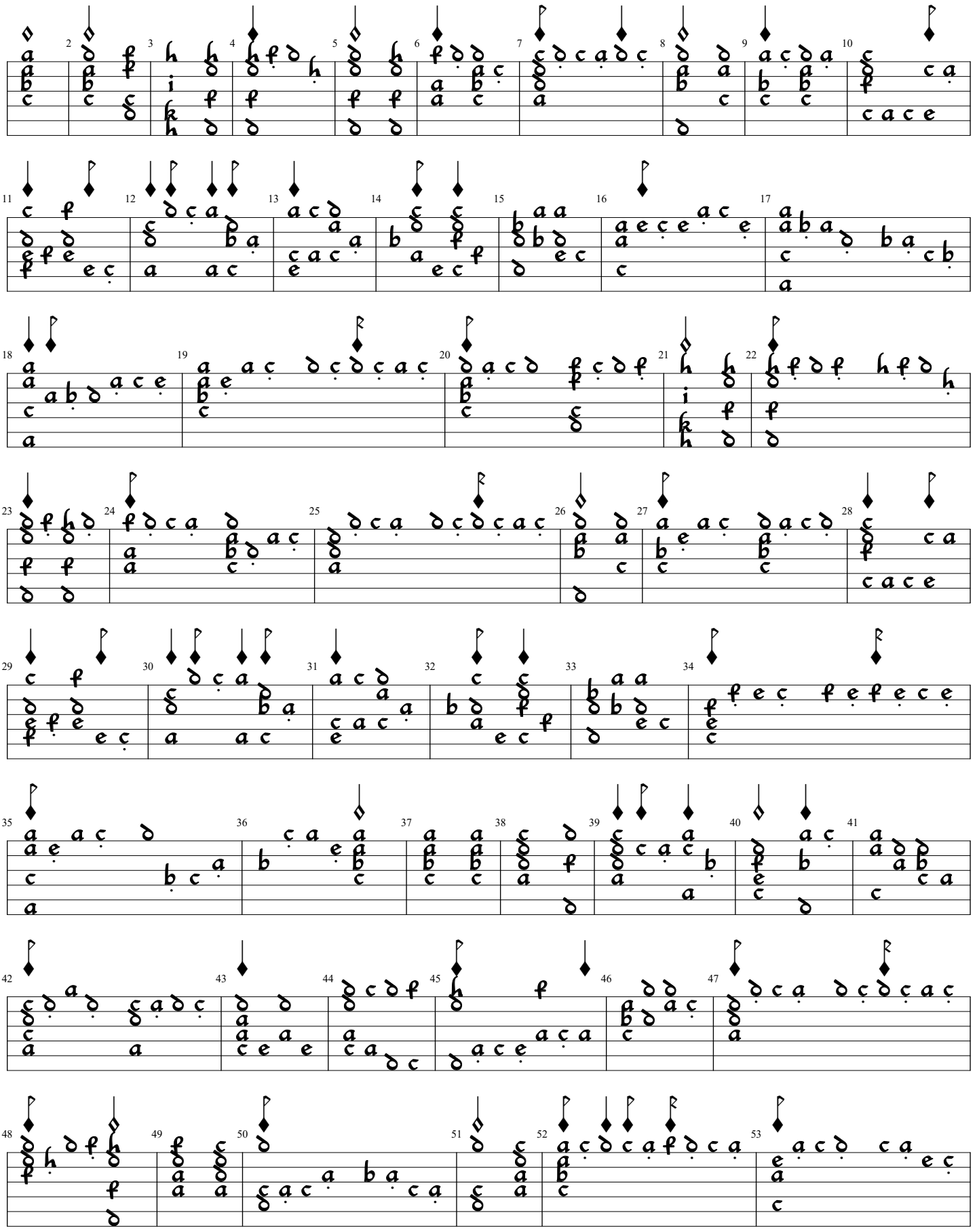


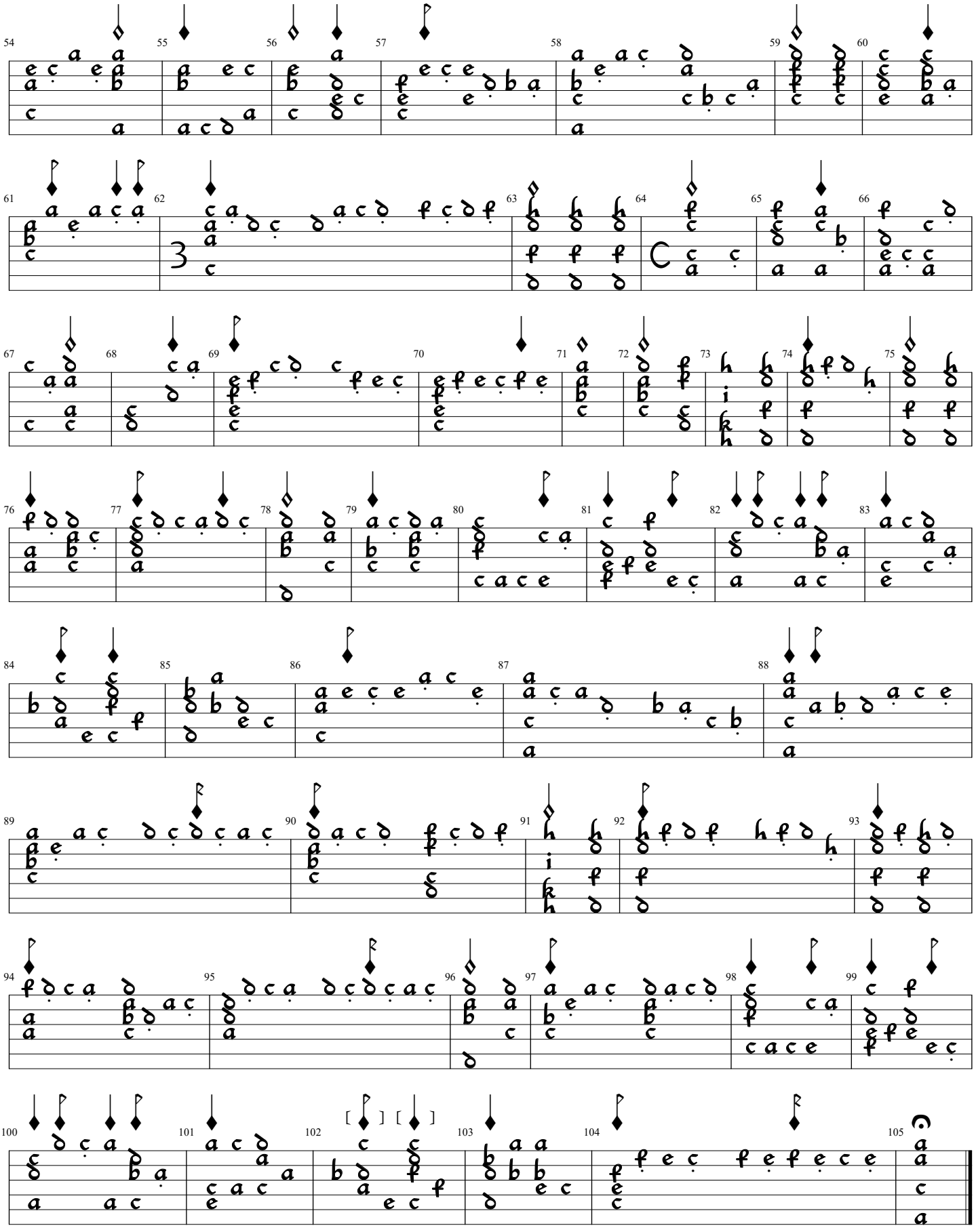


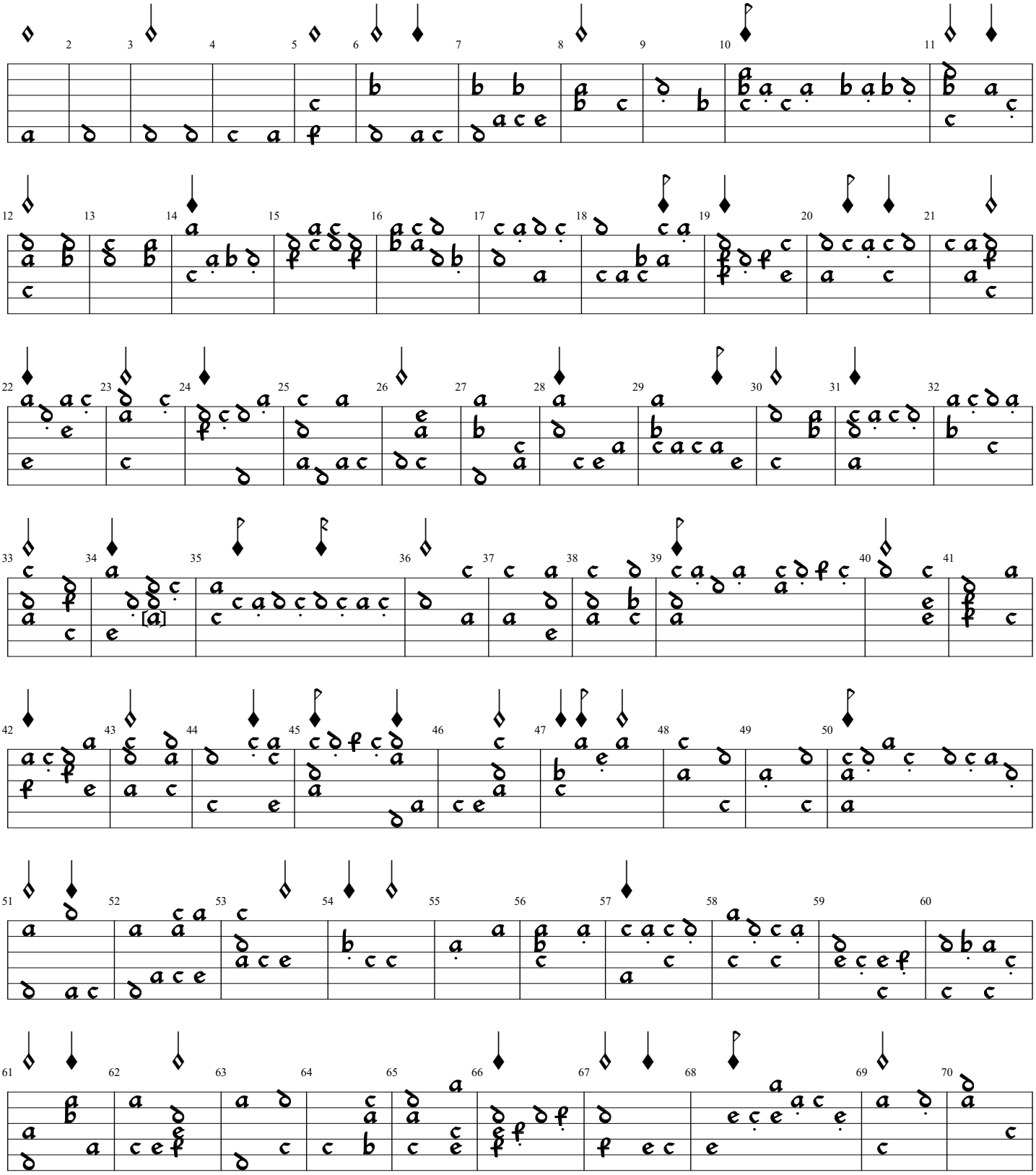


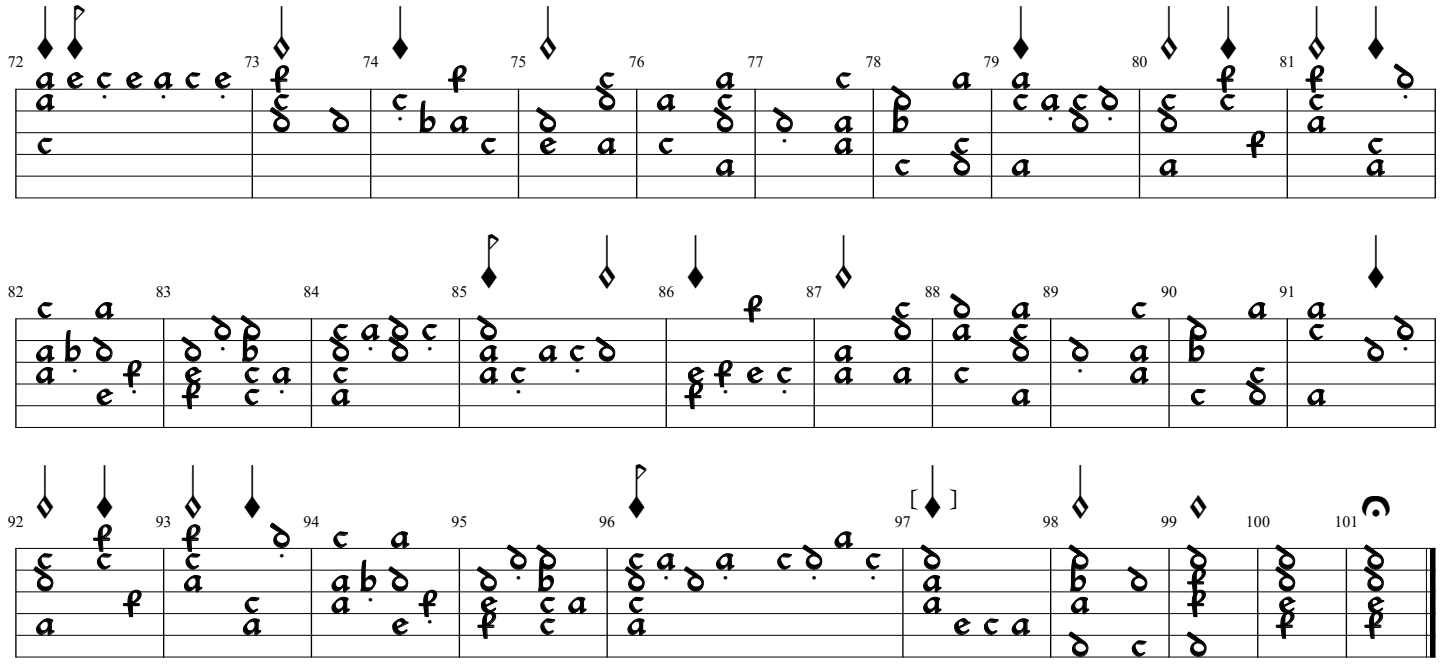


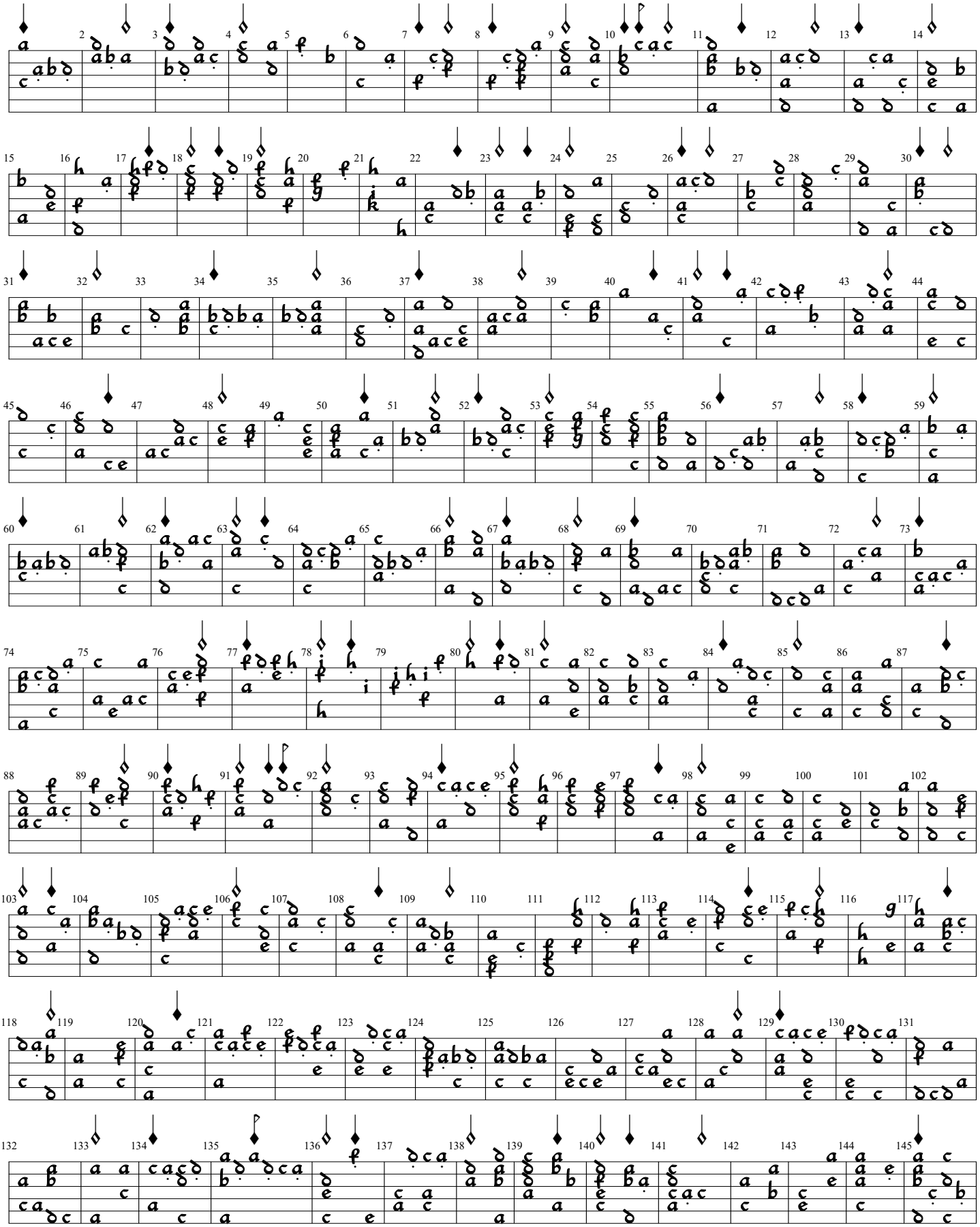


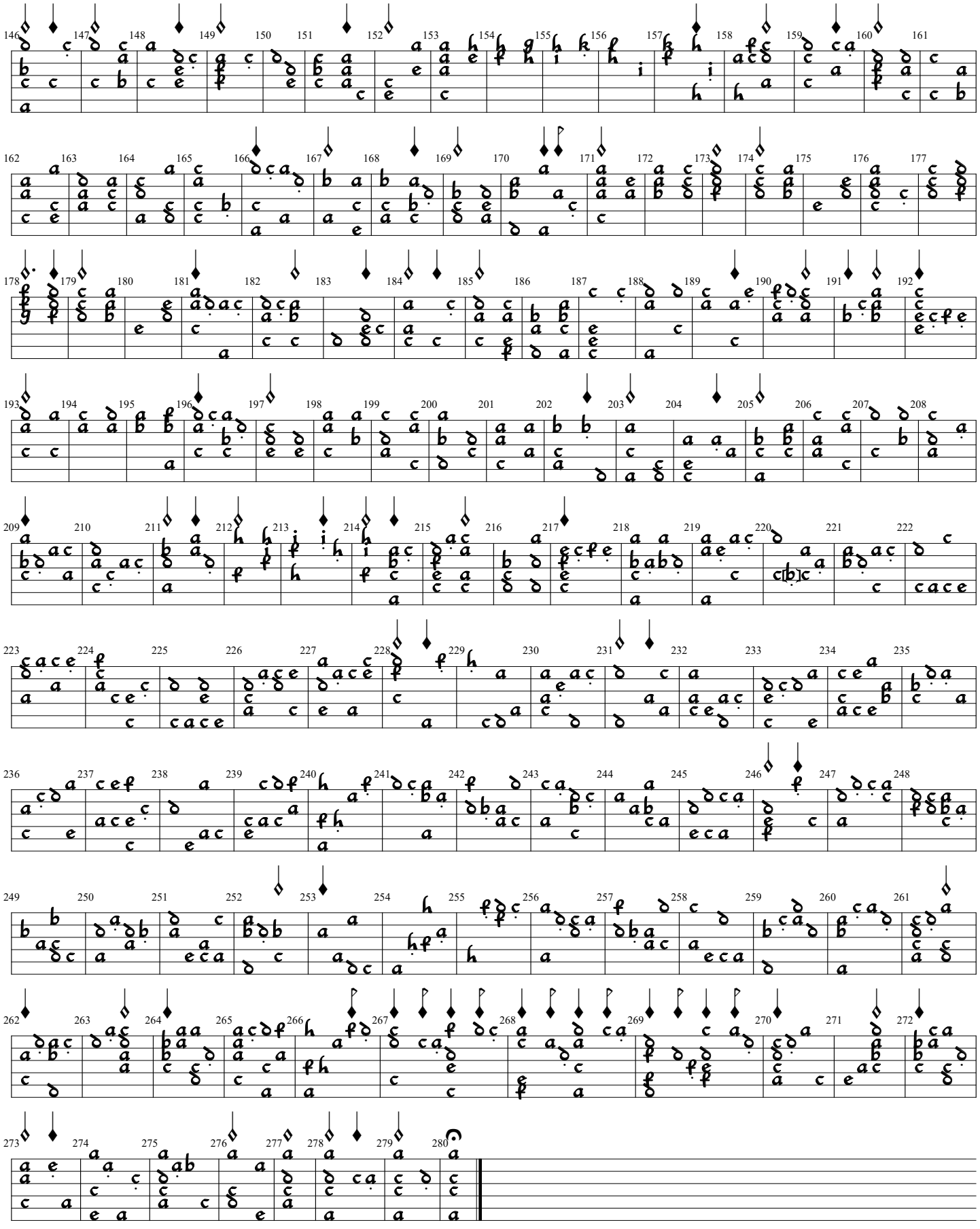


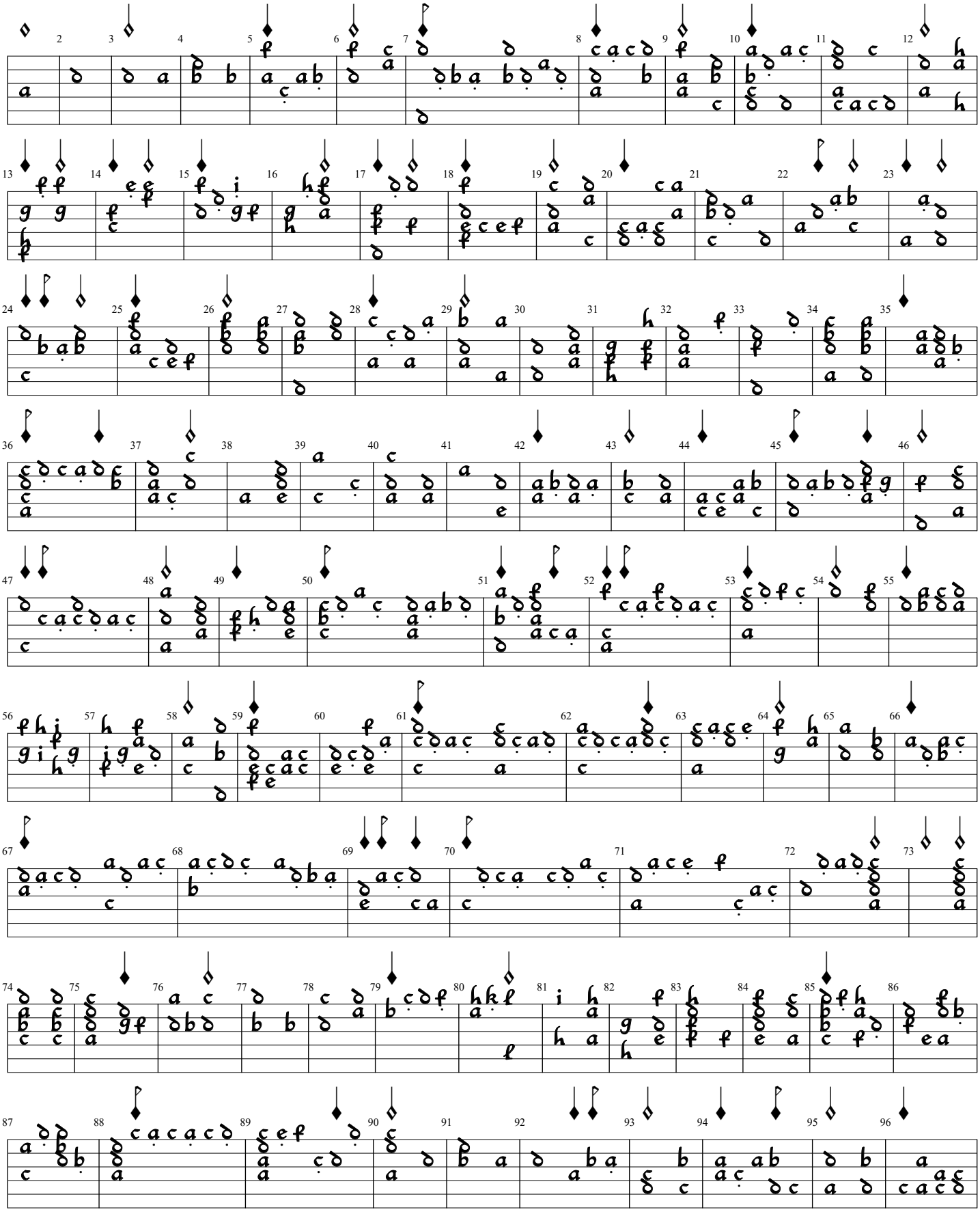


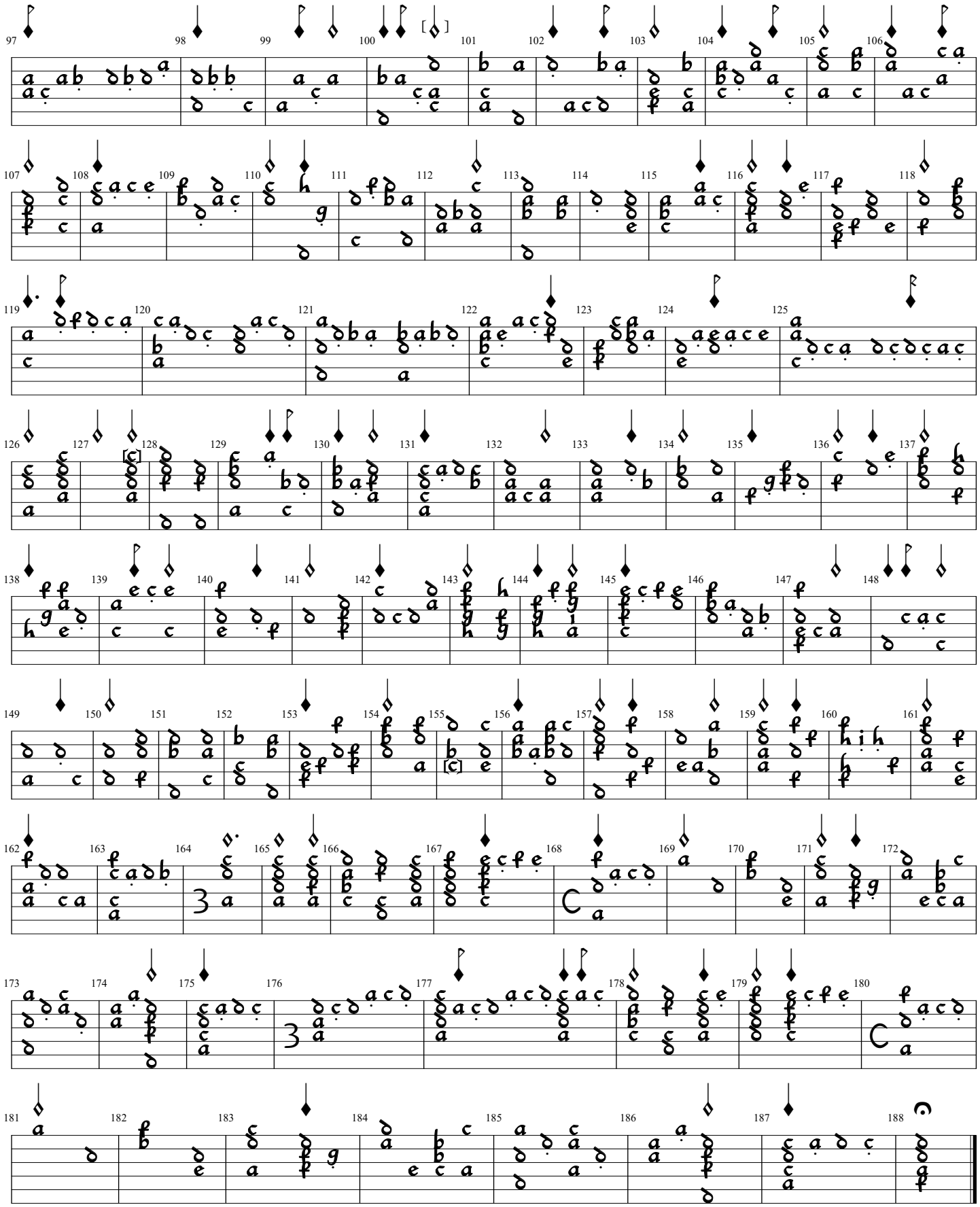


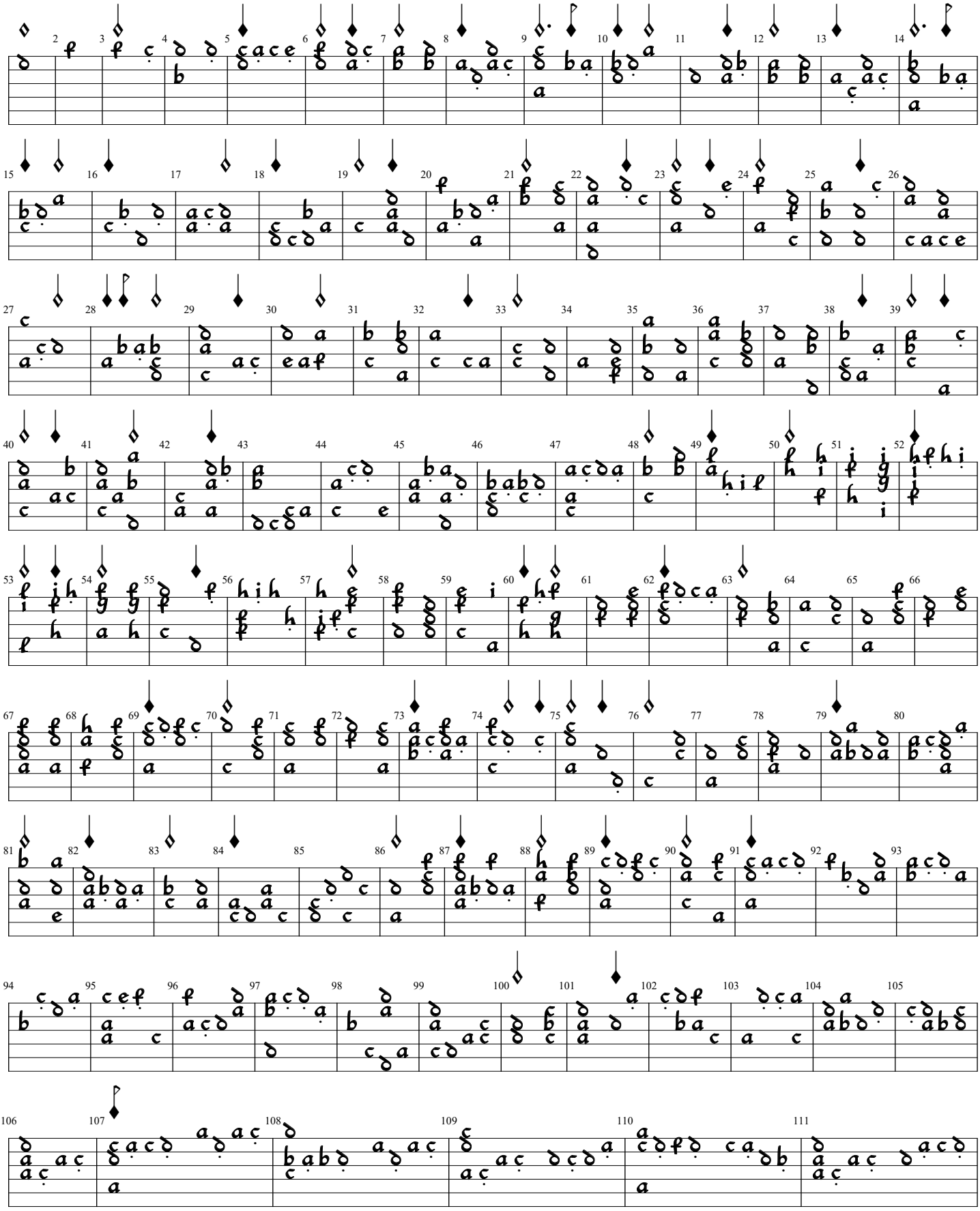


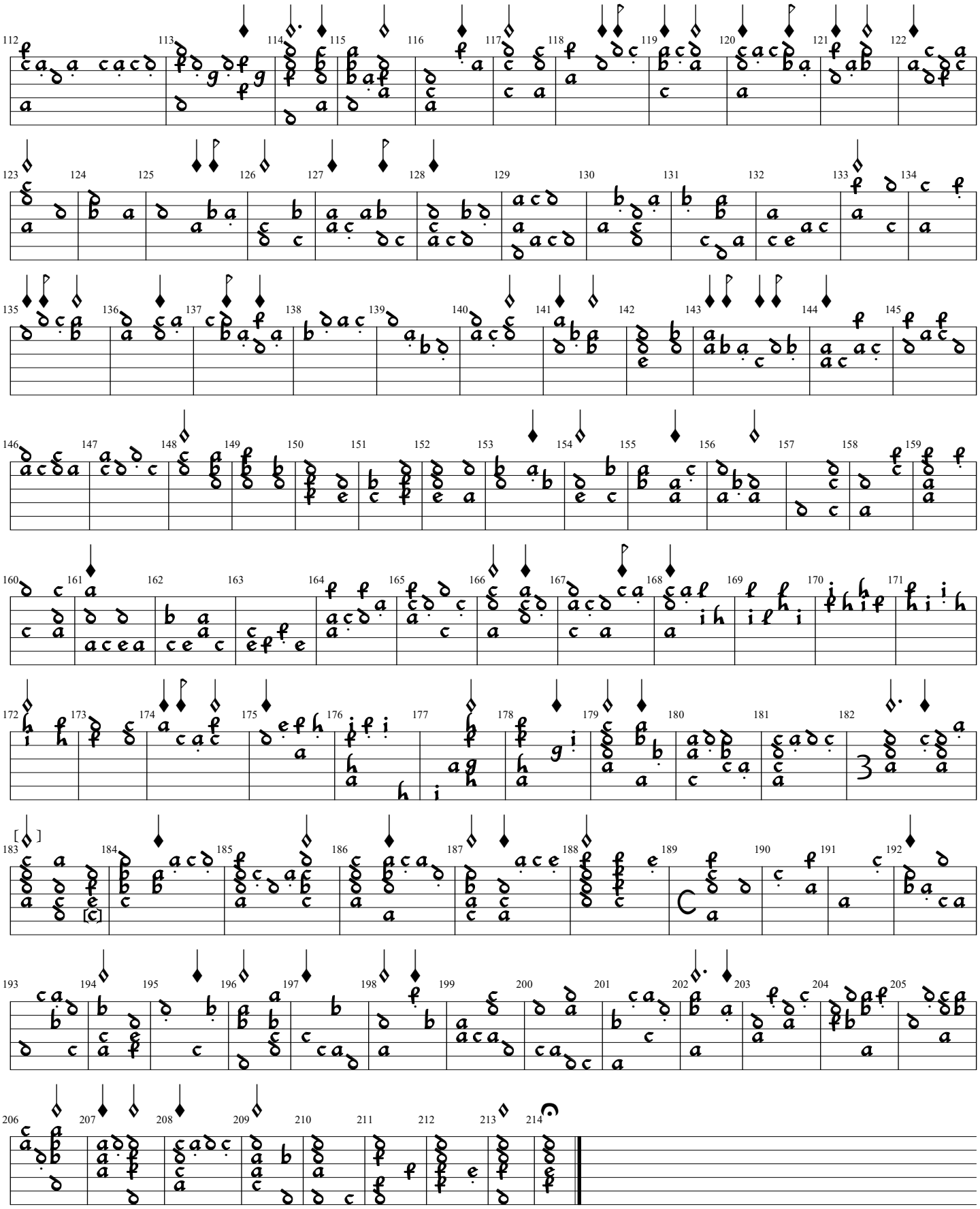


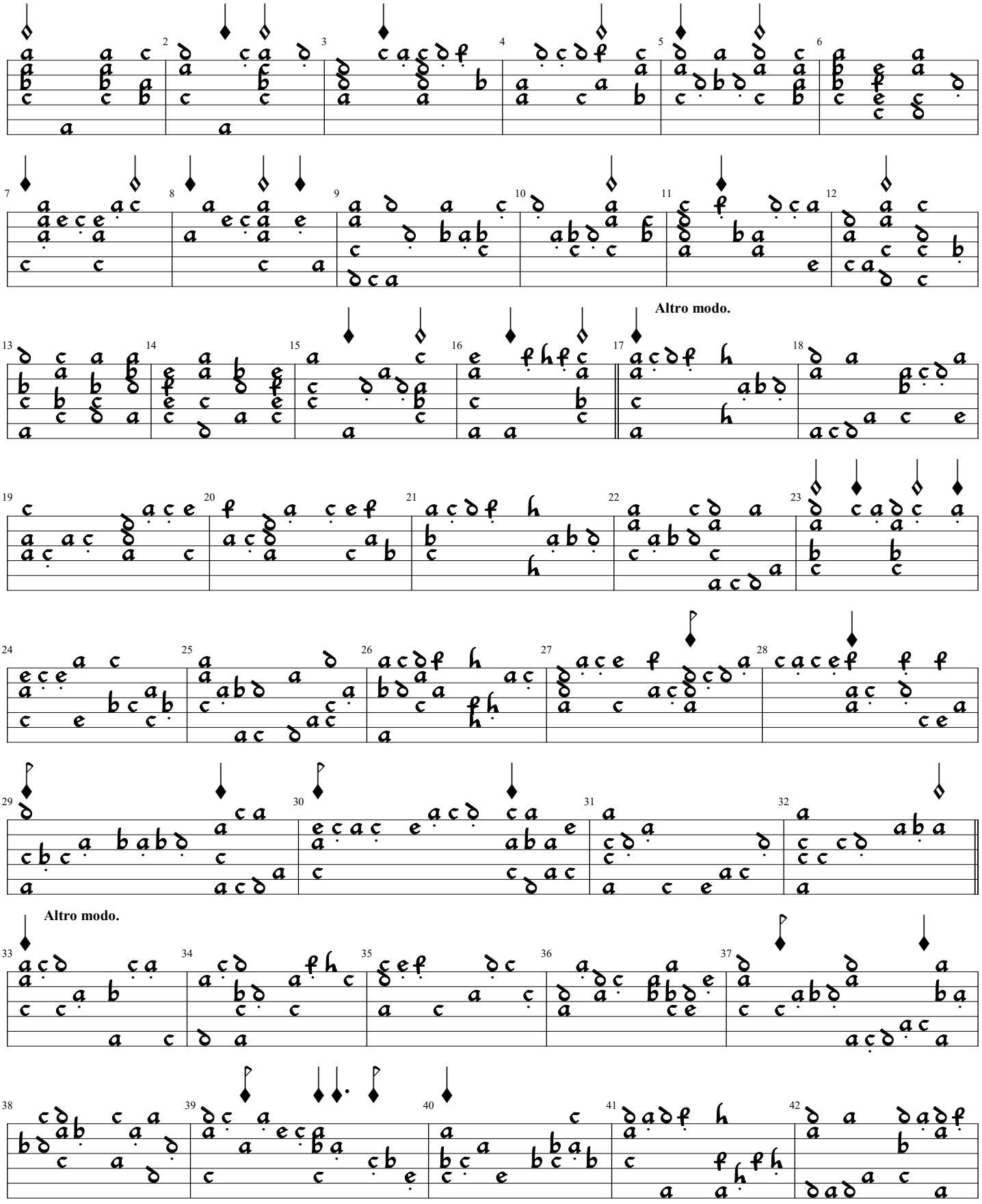








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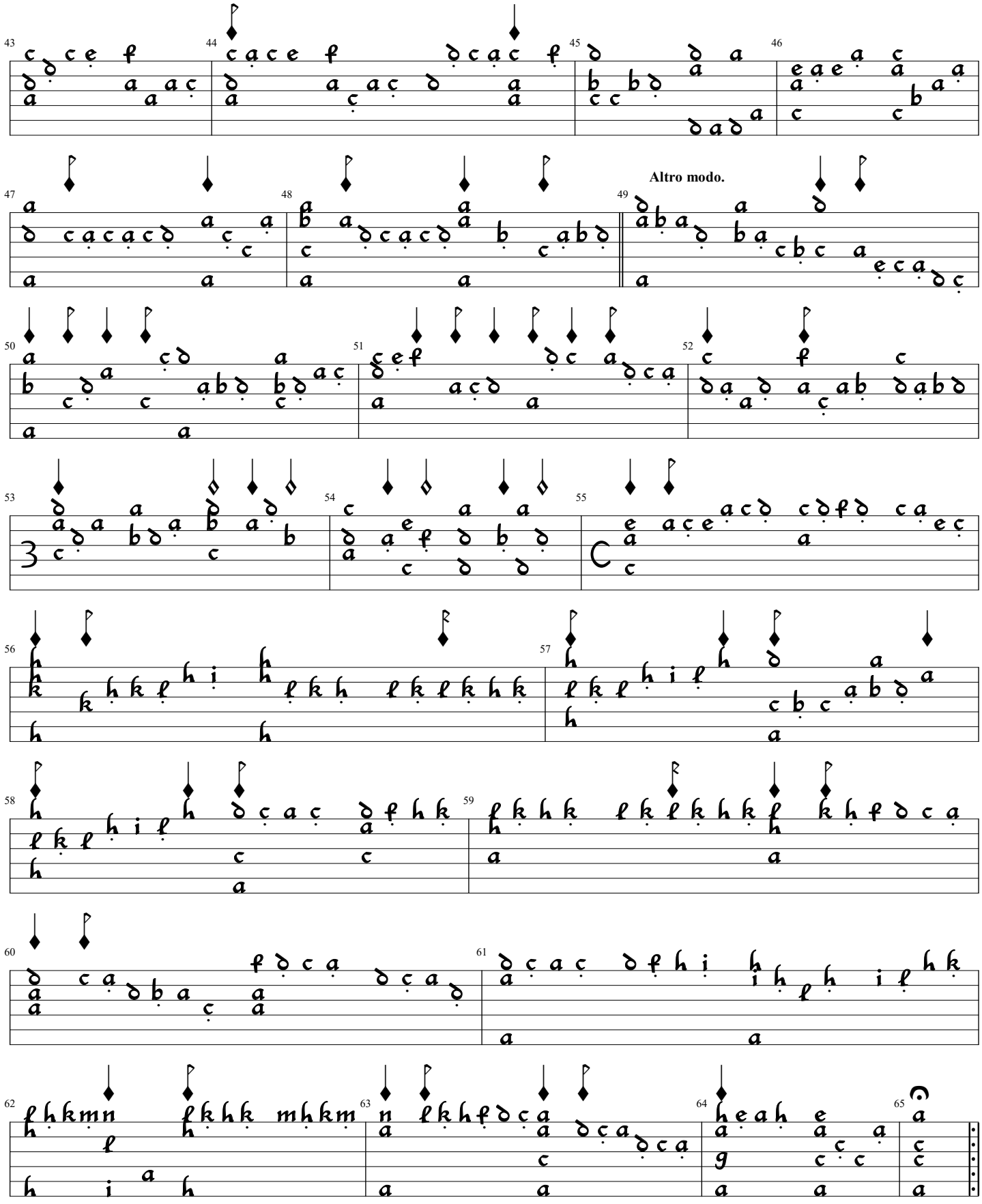
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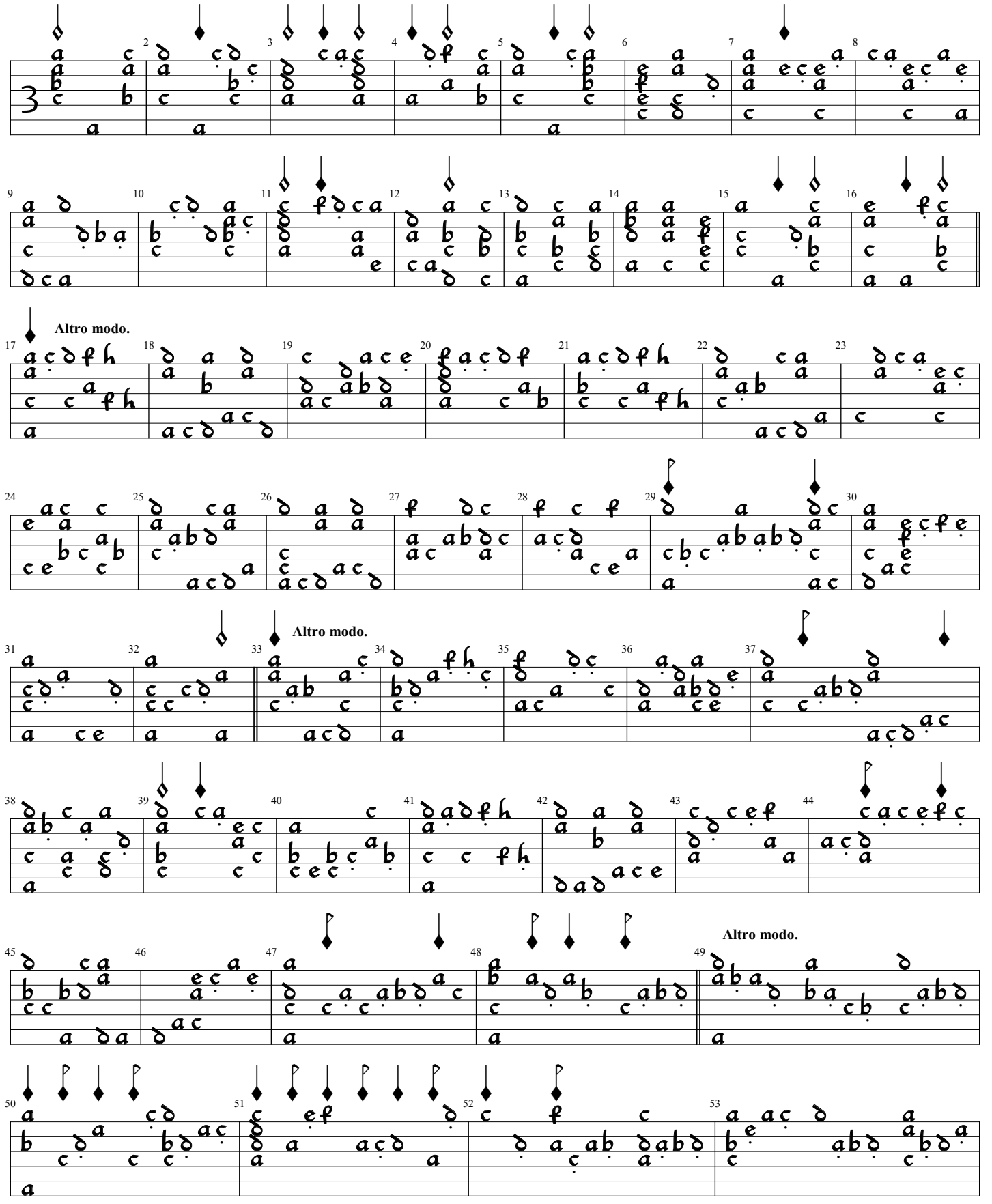
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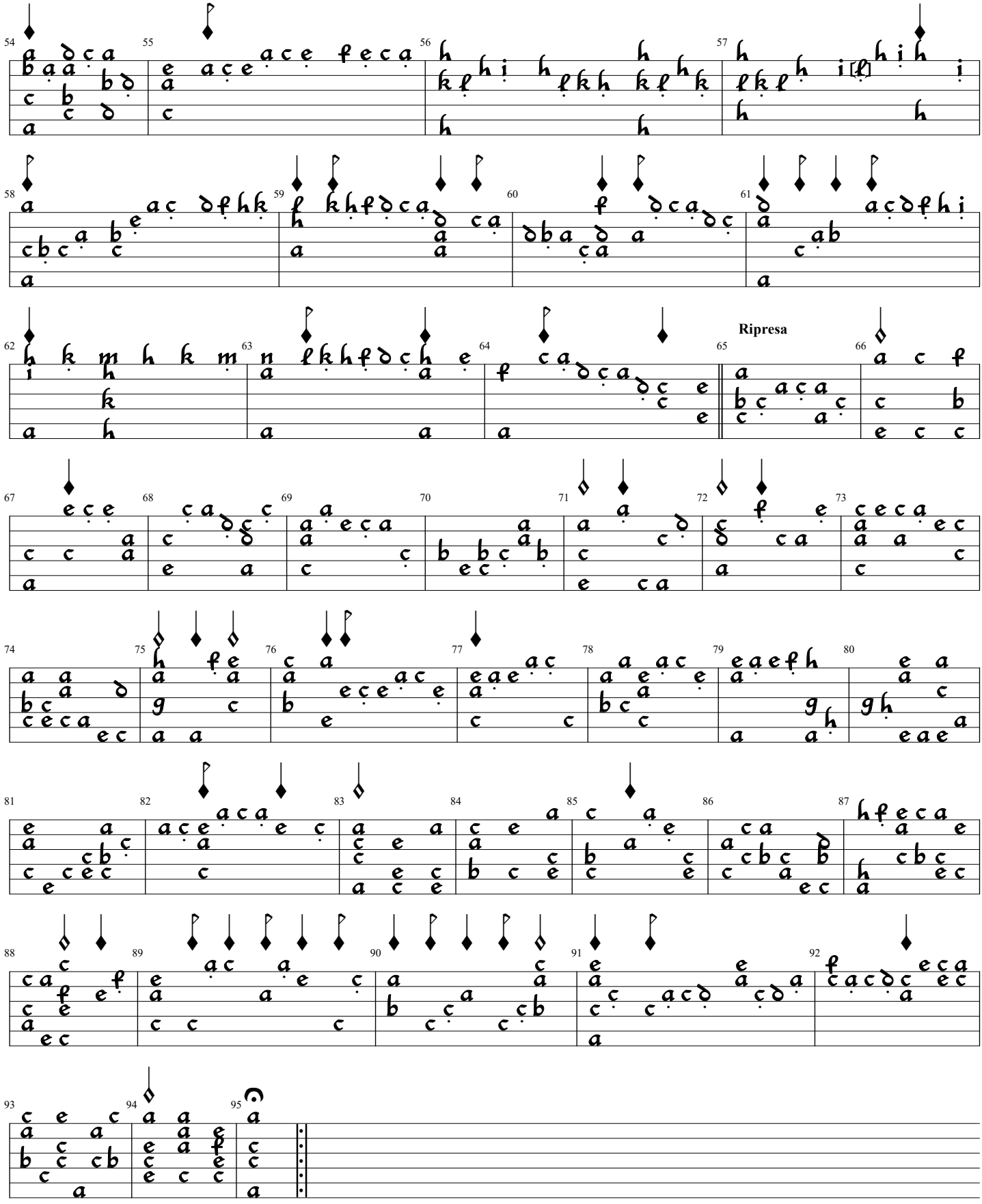
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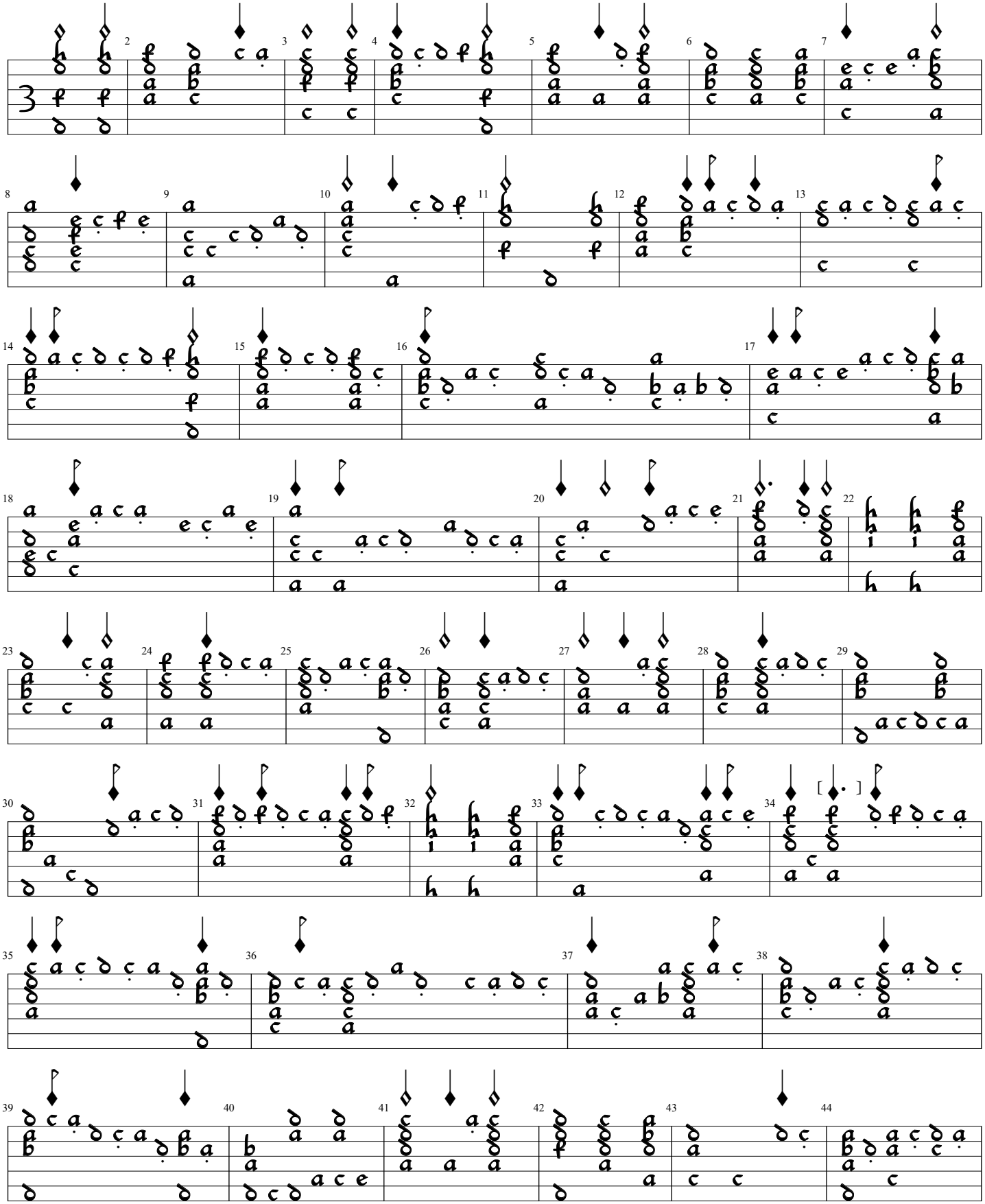

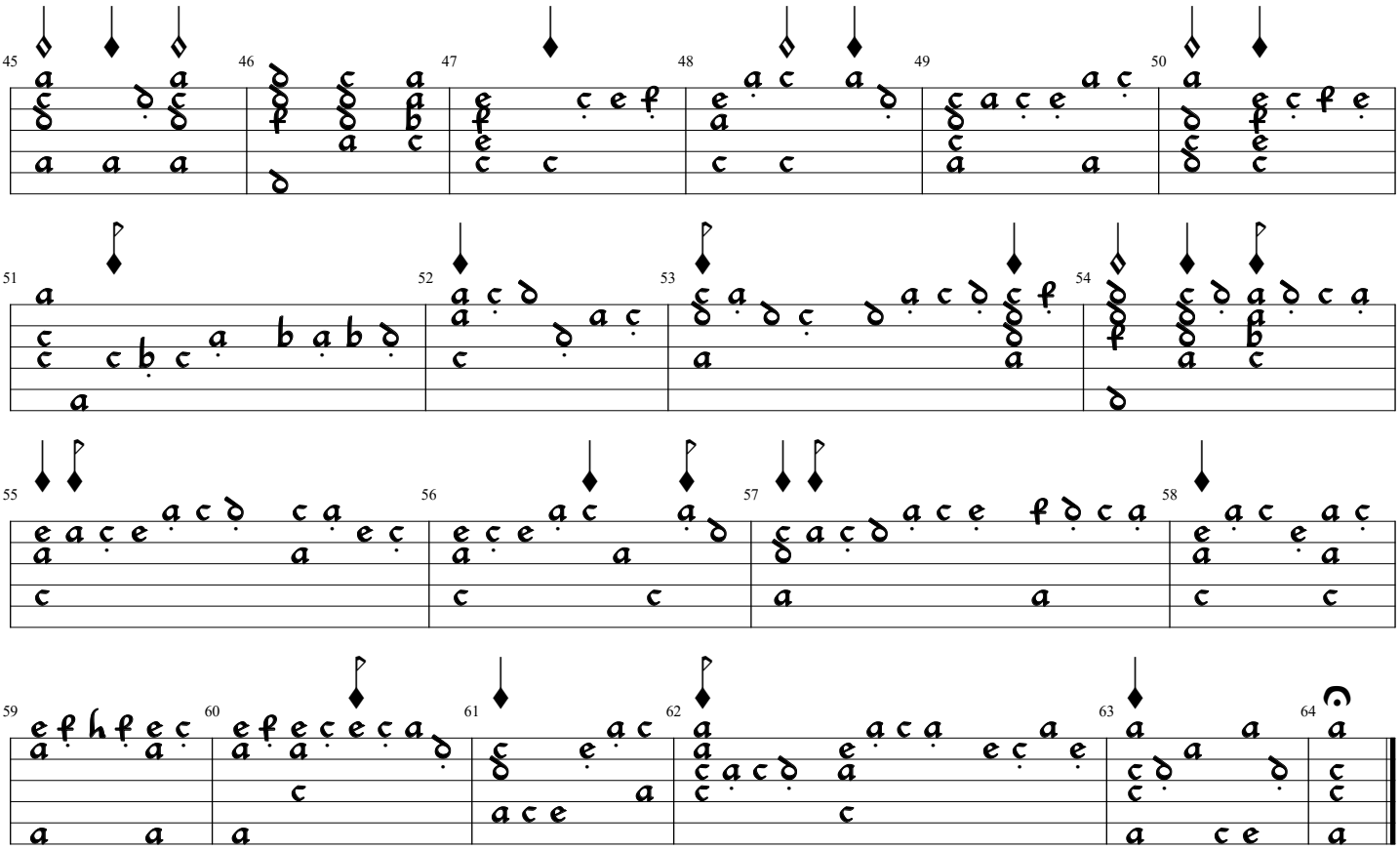

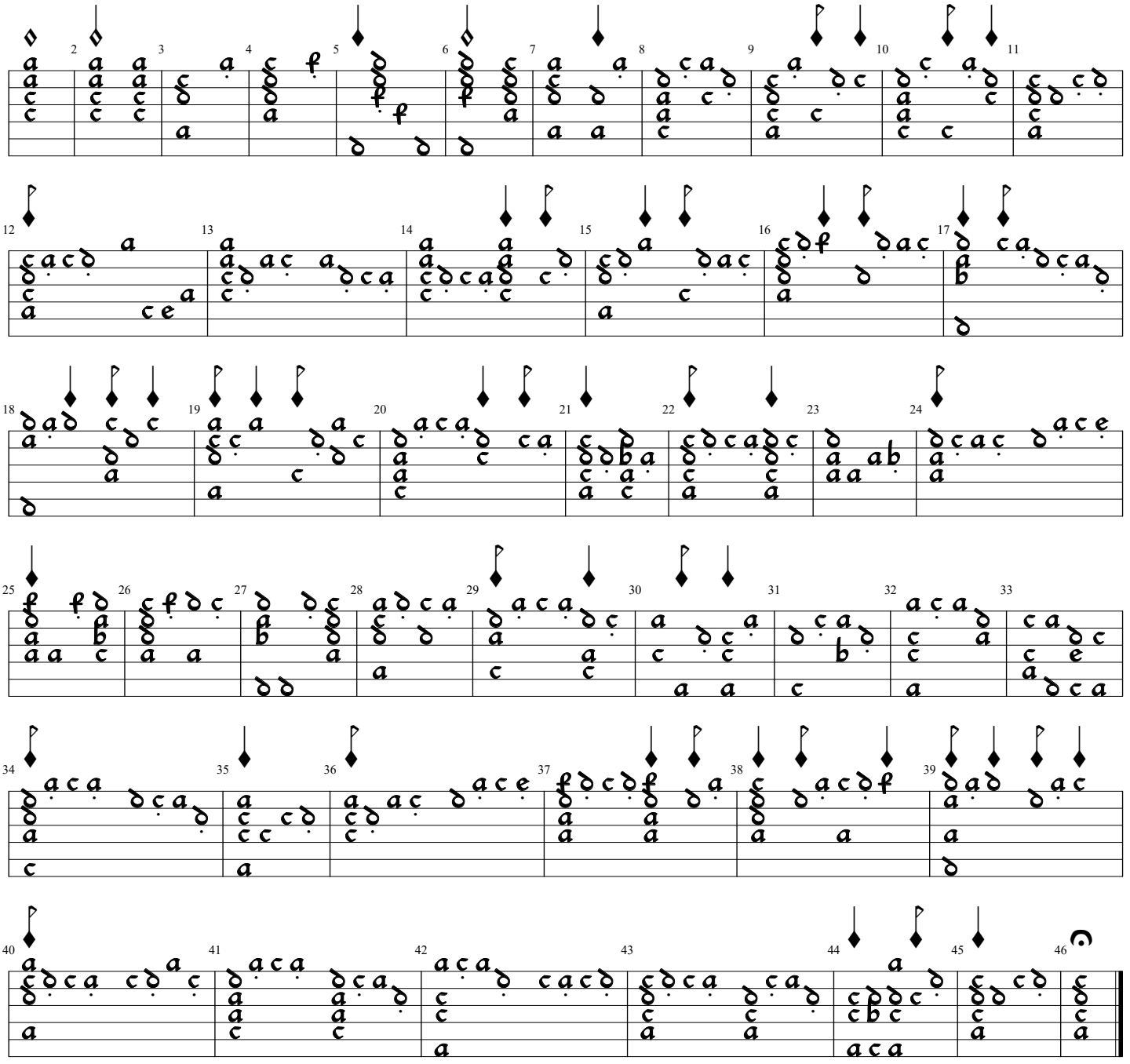

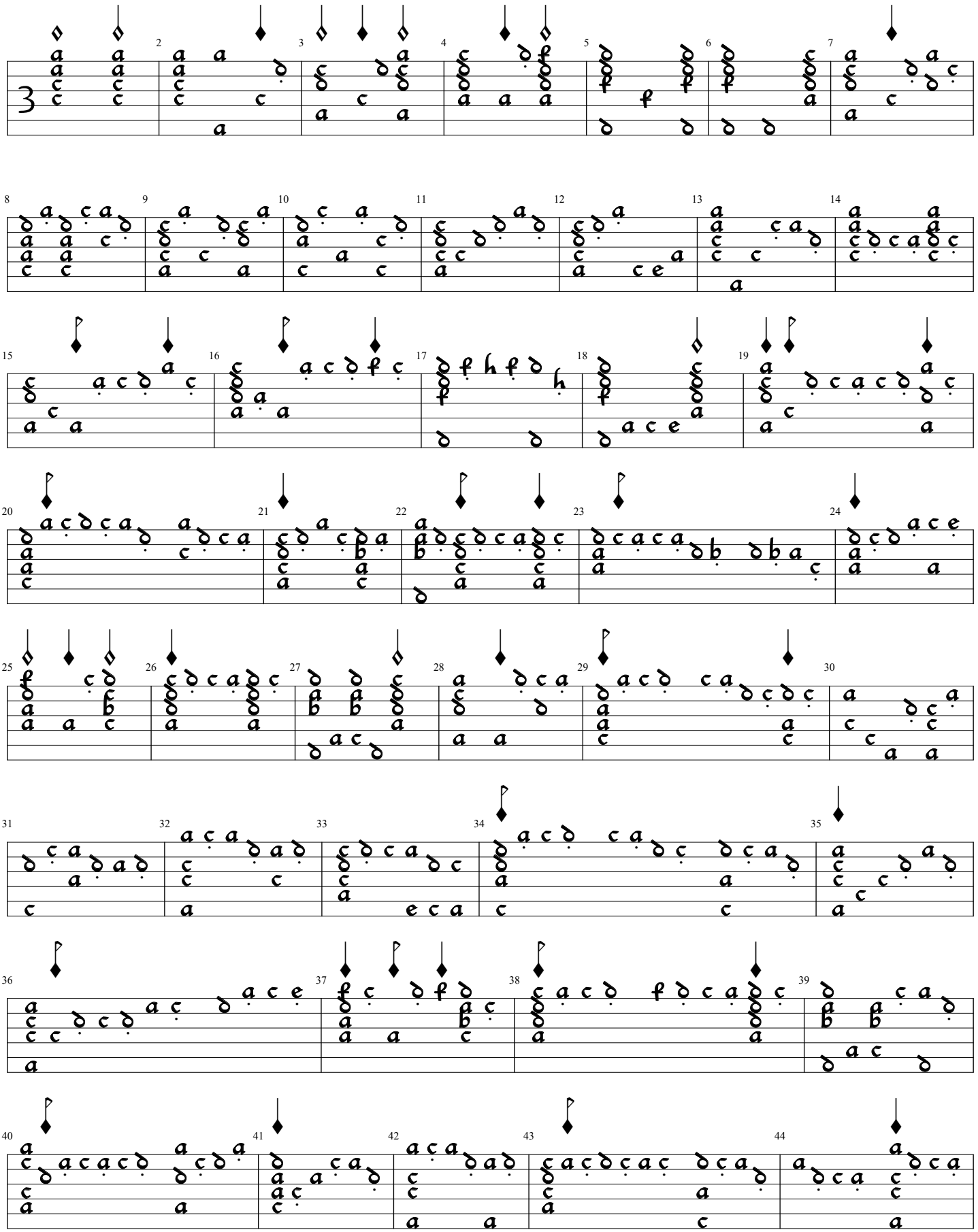

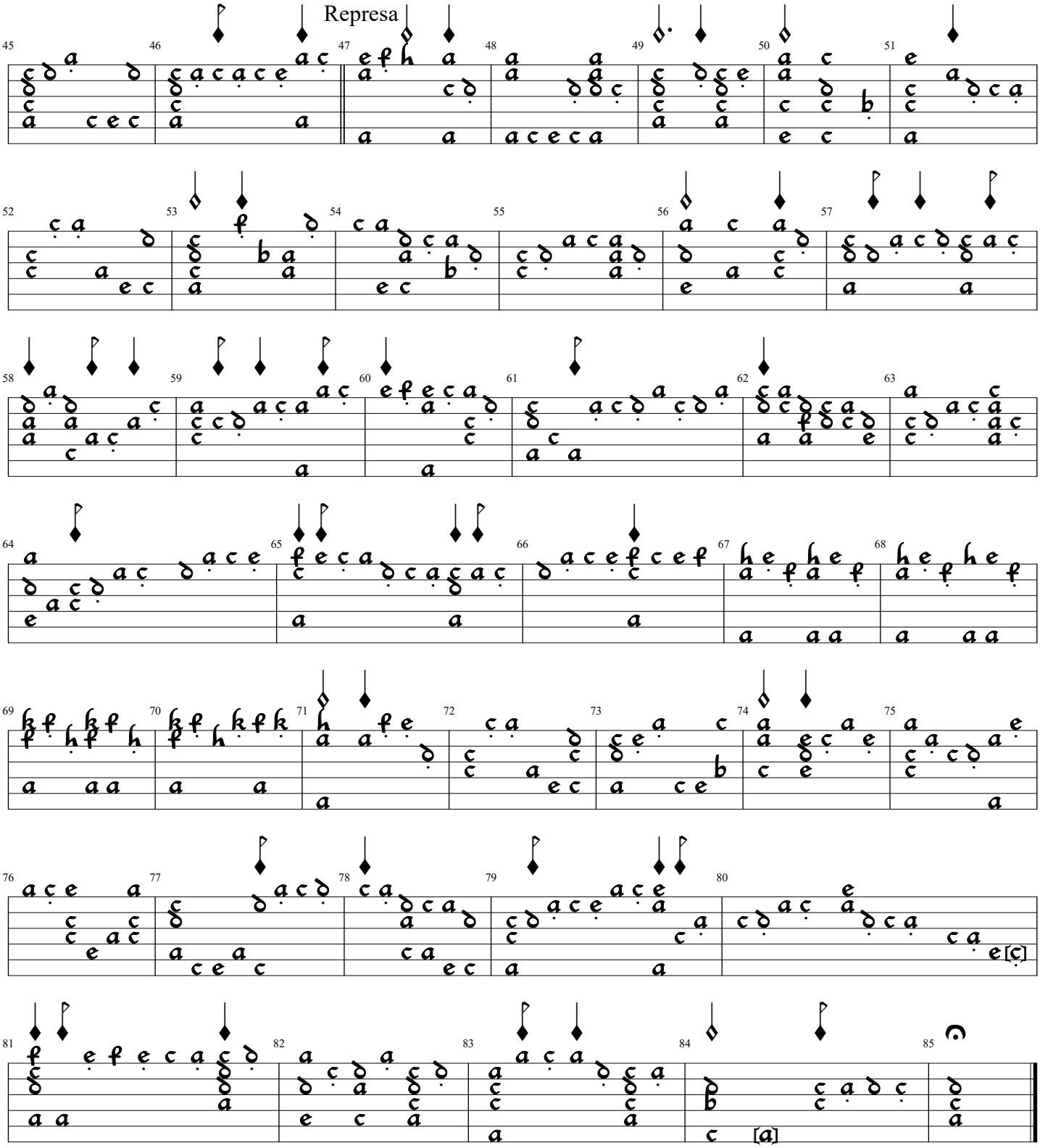
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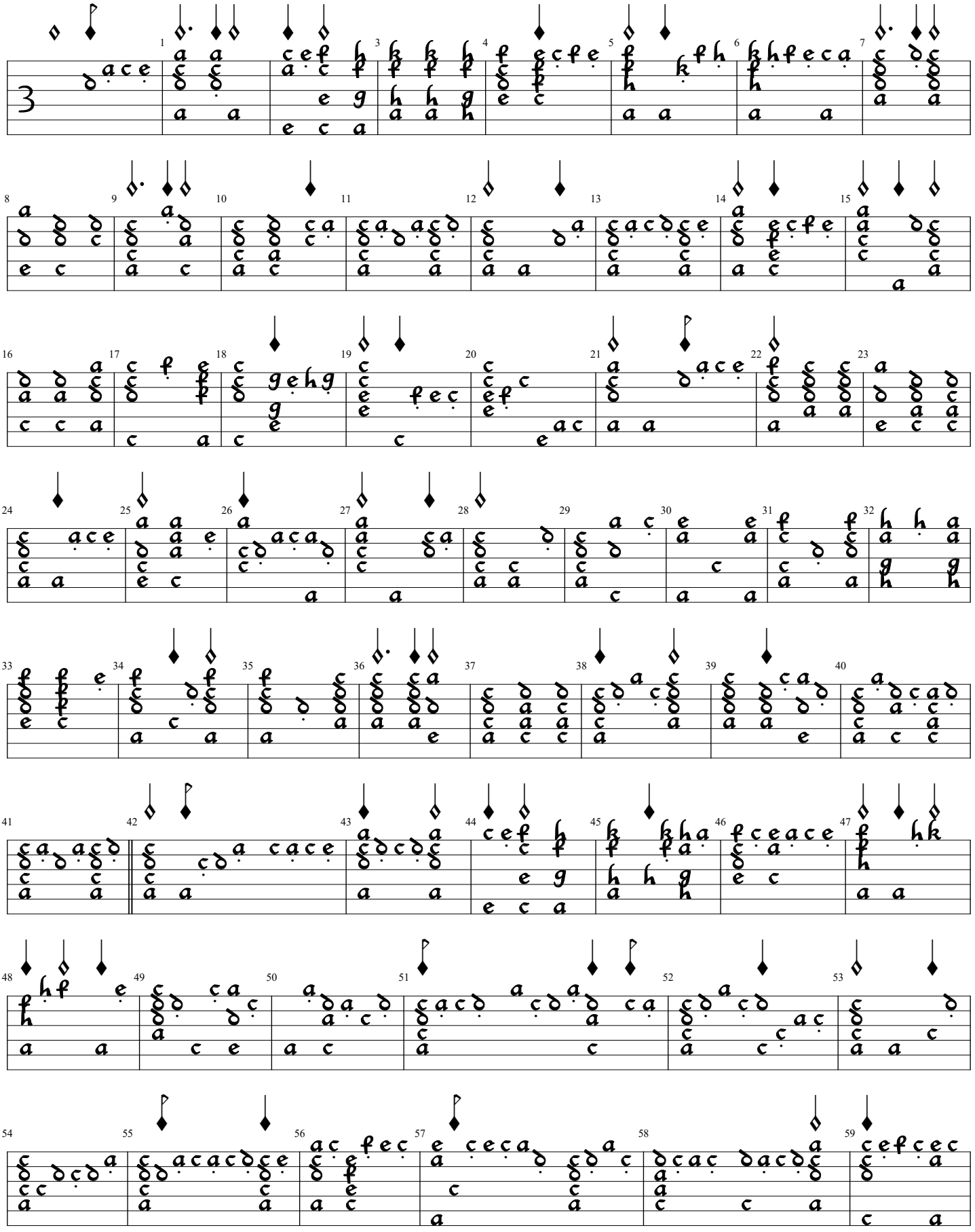

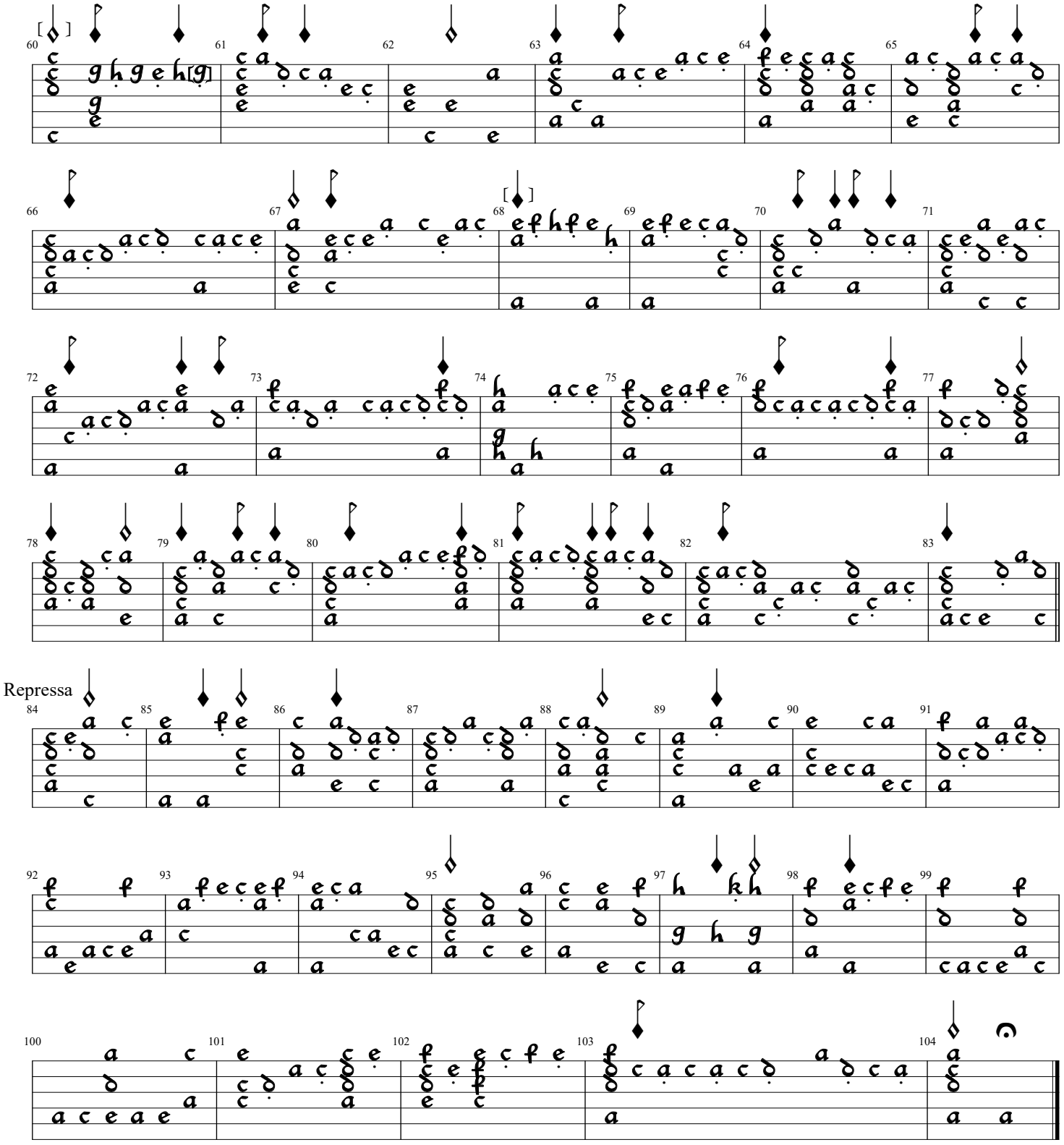
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